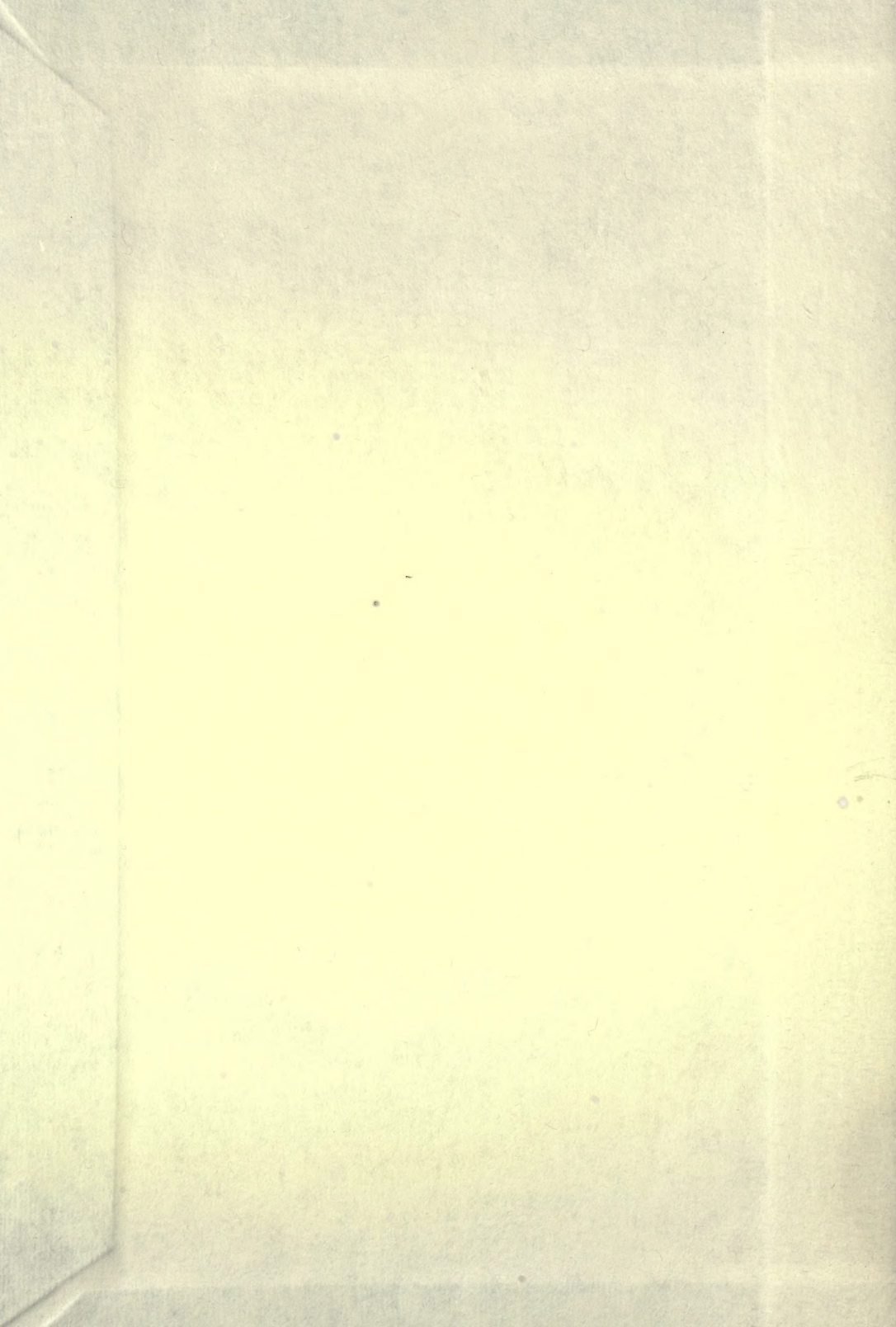
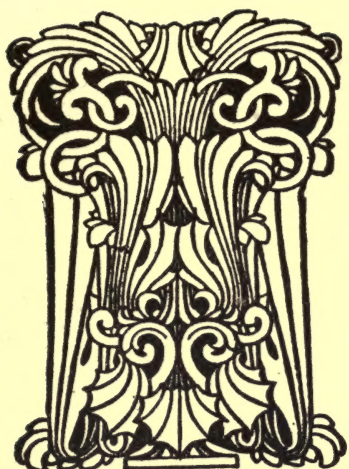




3 1761 04612396 4





NEWNES' ART
LIBRARY

4
Rob-15
125

RAPHAEL
SANTI ♀ ♀



SAINT
RAPHAEL





photo. Anderson.

The Betrothal of the Virgin.
from the picture by Raphael in the Brera, Milan.

Staley, John Edgecumbe


RAPHAEL



UNIVERSITY OF TORONTO
LIBRARY
JAN 10 1908
100 UNIVERSITY AVENUE
TORONTO, CANADA

8241
28/51

LONDON: GEORGE NEWNES LIMITED
SOVTHAMPTON STREET STRAND W.C
NEW YORK: FREDERICK WARNE & CO 36 EAST 22nd ST



ND

623

R2S75

CONTENTS

Raphael Santi or Sanzio. By Edgcumbe Staley	<i>Page</i> vii
List of the Principal Works of Raphael	xxiii

LIST OF ILLUSTRATIONS

✓ The Betrothal of the Virgin	<i>Frontispiece</i>
Vision of a Knight	1
✓ Madonna degli Ansdei	2
St. Catherine of Alexandria	3
The Miraculous Draught of Fishes	4
St. Peter and St. John in the Temple	5
Camera della Segnatura	6
Poetry	7
Theology	8
Adam and Eve	9
Parnassus	10
School of Athens	11
Disputa	12
Heliodorus driven out of the Temple	13
Attila repulsed by Saint Leo	14
St. Peter delivered out of Prison	15
The Mass of Bolsena	16
The Oath of Saint Leo	17
The Fire in the Borgo	18
Arabesques in the Loggie	19
✓ The Transfiguration	20
✓ Madonna di Foligno	21
✓ Coronation of the Virgin	22
✓ The Entombment	23
The Annunciation	24
The Adoration	25
The Presentation	26
Faith, Hope and Charity	27

LIST OF ILLUSTRATIONS—*continued.*

	<i>Page</i>
The Three Graces	28
Psyche conducted by Mercury to Olympia	29
Venus pointing out Psyche to Mercury	30
Venus, Juno and Ceres	31
The four Sibylls	32
The Sibylls (Detail)	33
✓ Madonna del Gran' Duca	34
Portrait of Agnolo Doni	35
✓ Madonna del Baldacchino	36
Vision of Ezekiel	37
Madonna dell' Impannata	38
Madonna della Sedia	39
✓ La Donna Velata	40
Portrait of Pope Leo X. with two Cardinals	41
Saint John the Baptist	42
Portrait of the Artist	43
Portrait of Pope Julius II.	44
Saint Cecilia	45
The Trinity	46
Madonna del Divino Amore	47
Saint Sebastian	48
Madonna la belle Jardinière	49
Madonna au Diadème	50
Portrait of a Young Man	51
The Archangel Michael	52
The Large Holy Family	53
Portrait of Joanna of Aragon	54
Holy Family with Saint Jerome and Saint Francis	55
✓ Madonna di San Sisto	56
✓ Madonna della Casa d'Alba	57
Saint George and the Dragon	58
Christ bearing His Cross	59
The Visitation	60
Madonna del Legardo	61
Madonna della Perla	62
Portrait of Cardinal Bibbiena	63
Madonna del Pesce	64



RAPHAEL SANTI, OR SANZIO

BY EDGCUMBE STALEY

I



APHAEL SANTI, or Sanzio, was born at Urbino on March 28, 1483. His parents were in comfortable circumstances. His father, Giovanni Santi, was an excellent draughtsman; much of his skill he learned from Pietro Vannucci (Perugino), who frequently visited Urbino, and made his home with the Santis. As a painter too, Giovanni Santi had a considerable reputation; he studied under Melozzo da Forlì, and assisted him in the decoration of the Ducal Library.

Raphael's mother was Magia Ciarla, a woman of great sweetness of character; but unhappily for her little son, she died when he was only eight years old. Giovanni Santi's young second wife never took a liking to the little lad; but his father, until his early death in 1494, was very good to him, giving him his first lessons in drawing, and doing everything to encourage him to follow in his own steps as a painter.

The associations of young Santi's boyhood were refined not to say aristocratic. The Court of Urbino was "the mirror of manners" for the rest of Europe; her courtiers,—as Count Castiglione has so characteristically told us,—gave a high tone to the people of every class.

The rulers of the Duchy,—Dukes Federigo and Guidobaldo di Montefeltro,—were the most cultured and the most progressive princes of the fifteenth and sixteenth centuries. They were at the pains to know intimately each of their subjects, and indeed every visitor, who evinced genius or abilities in any direction; and to lend them every encouragement in their power.

Duke Federigo had taken Giovanni Santi under his direct patronage, and Duke Guidobaldo continued his father's favours to his son.

RAPHAEL SANTI

The years between the death of Raphael's father and his seventeenth birthday were passed pretty much under the care of his good uncle, Father Bartolommeo. Possibly in the monastery his art-training, no less than his general education, was duly attended to. Then the lad passed into the Duke's school, and, mixing with the youths in the excellent curriculum of that renowned University, acquired the talents and the manners of a perfect courtier.

Among his principal teachers was Timoteo Viti, one of the foremost painters of the day, who had come at the Duke's invitation straight from the studio of Francesco Francia at Bologna. Between master and pupil sprang up an intimate friendship which continued through life.

Perhaps the first important step in the young artist's life was taken in the year 1500, when in company with other young fellows he visited Perugia to watch Perugino, who was decorating the *Sala del Cambio*, or Banker's Exchange. His fame had been wafted far and wide, and his pure and exalted idealic style made an immense impression upon his youthful visitor. The long and short of it was that he offered himself as a pupil to his father's old friend, and was cordially received by him.

Before leaving Urbino, Raphael had, of his own accord, studied diligently a number of pictures painted in the Palace Library, by a Flemish painter called Justus of Ghent. He made numerous copies of the series entitled *The Philosophers*. In the same building *The Arts* and *The Sciences* by Melozzo da Forlì, also busily engaged the young draughtsman's pencil. Some of these studies are preserved in collections in Rome, London, and Berlin. They are in two crayons, and exhibit delicacy of touch and simplicity of outline quite unusual in so young a copyist.

Within a year of his admission to Perugino's studio, we find Raphael actively assisting his master in the details of work at the Exchange. These required much labour in grinding colours, preparing grounds, tracing drawings, making transfers, &c. &c. In all these matters doubtless, Perugino found clever young Santi very useful. But he was called to do more interesting work than this, for he had to design and to colour some of the little pictures with which, after the fashion of the day, greater compositions were surrounded. Many such exquisite "little bits" are found in galleries, which are manifestly the handiwork of Raphael.

In the following two years many original studies and more ambitious compositions, too, were done. They were chiefly religious in character—the "Madonna" already taking a pre-eminent place. Some, nevertheless, were martial scenes, for example the *Departure of Æneas Sylvius*, now at the Uffizi.

The Academy of Venice is particularly rich in samples of early work at Perugia. In them we see unmistakably the influences of Perugino. "The Venice Sketch Book" is a treasury of such studies.

Raphael, too, made copies without end of the works of Mantegna, Pinturicchio, Signorelli, Leonardo da Vinci, Pollaiuolo, and of his master.

All these are marked by a singular sense of restraint, or abstraction, which accorded well with the ethics of his training.

The young artist's first important composition in oils was probably the *Solly Madonna*, now in Berlin; it was painted in Perugino's studio in 1502, just before the latter's departure for Florence. In it there is a trace of a distinct personality—the suppressed animation of the figures—which indicate in what direction we may look for future developments.

Other "Madonnas" followed rapidly, until in 1503 we find ourselves face to face with a picture, which asserts not only the personality but the power of the rising painter—this was *The Coronation of The Virgin*.

Then came *Vision of a Knight*, and several *Holy Families*, and *Figures of Saints*, each one proclaiming greater freedom and release from mannerism and convention. The *Vision of a Knight*, in the London National Gallery, is interesting as being the first highly finished composition not strictly of a religious character. It shows also, how precocious, and yet how fixed were the painter's rhythmic appreciation of the ideal. It was painted probably at Siena, to which art city the young man made many expeditions, the attraction being Pinturicchio, busy with his magnificent Piccolomini frescoes in the cathedral and library.

Raphael also visited Città del Castello, Bologna, and Florence—not once but many times—in the enjoyment of the pleasant fashion which made the interchange of visits a leading feature in the mutual intercourse of men of like tastes and pursuits. At the former place he was hospitably entertained by Signorelli, and painted under his auspices several church banners and a few easel pictures. Perhaps the best-known work connected with Città del Castello is the lovely *Betrothal of the Virgin*, in the Brera, Milan. Nothing sweeter or more beautifully conceived ever came from any painter's brush. This picture certainly carried the art of Umbria to its highest pinnacle. It is a remarkable proof of early ripened genius, Raphael being just barely twenty-one.

The end of 1504 saw him once more in Urbino, where he was received by Duke Guidobaldo with distinction and honours. In that handsome and gifted crowd of courtiers—men of letters, artists, and philosophers—who thronged that brilliant Court, none bore himself more gracefully than did young Santi.

Once more he entered into the intellectual and physical culture of the little capital with all the zest of an ardent sympathetic nature. Exhilaration of temperament found its outlet in the exuberant brush-work of his *Saint Michael* and *Saint George*—each of them quite the most spirited work he had yet accomplished. One of those who welcomed the comely youth, and had been fascinated by his art, was the Duke's sister—the Duchess Giovanni della Rovere—and she assumed the office of his patroness-in-chief.

Thrilling reports began to find their way at this moment, into the

RAPHAEL SANTI

Umbrian mountain studios of a marvellous exhibition in Florence, where Leonardo da Vinci and Michael Angelo Buonarroti were competing for first honours. Their rival battle cartoons were hung up at the Palazzo Vecchio, and all the artist world was greatly moved.

Raphael's thoughts turned thitherwards, whilst the attraction of his old master's residence and work in the Tuscan capital made further appeals. Consequently, late in the summer of 1504, he packed up his belongings, and, bidding adieu to his kind patrons and his congenial associates, he set off for Florence. In his satchel he carried a letter from his good friend the Duchess, commending him to the favour of the Gonfalonière Piero Soderini.

"The painter, Raphael," she wrote, "of Urbino, by the talent he possesses has decided to come to Florence for a time, to perfect himself in his art. His father was dear to me for his many excellent qualities; and I had not less affection for his son, who is a modest and agreeable young man, and one who will, I hope, make all possible progress" The letter is dated October 1, 1504.

II

RAPHAEL SANTI'S arrival in Florence synchronised with the highest period of her prosperity. The "hub" of the industries and the key of the commerce of Europe, she was also the cradle of the arts and sciences, and the fount of literature and poetry.

It was a striking contrast for the young man well accustomed to the dignified amenities of the Ducal Court, and the idyllic life of romantic Perugia and Siena, to find himself hustled about by the busy everyday life of Florence.

Those great dreamy eyes of his and those calm features learnt new expressions, as strange impressions of the world around him rushed pell-mell through his brain. His dark, wavy hair took crisper curl and his nervous hands laid firmer hold of pencil and of brush.

Raphael was in the midst of a strenuous city full of giants in mind and body. Of all the great men by whom he found himself surrounded, his earliest affections went out to Leonardo da Vinci, Bartolommeo della Porta, and Andrea del Sarto; later on Michael Angelo grasped his hand. Masaccio, Filippino Lippi, Donatello, and Luca della Robbia, each gave fresh impulse to his art.

In the crowd of artists, students, and art-lovers in general, which stood entranced in the Palazzo Vecchio, before the great cartoons of da Vinci and Buonarroti none made better use of his opportunities than did Raphael Santi. The "Venice Sketch Book" has preserved much that he thought, and saw, and did, for many sketches and studies did he make of those renowned creations.

Next he attacked Michael Angelo's *David*—copying it time after time;

as also Leonardo's *Mona Lisa*. He dallied here and sauntered there as if waking out of an enchanting dream.

Inspired by new emotions for beauty in real life, he composed,—what is judged by many to be, his most lovely, because most natural, Madonna—the *Gran' Duca*. It fulfils every requirement of physical and spiritual beauty—Mother and Babe are simple living figures, full of human tenderness.

Raphael spent four fruitful years in Florence. The catalogue of his works, during this period, is as lengthy as it is noteworthy. It contains such masterpieces as *Madonna del Cardellino*, *Madonna della Casa Tempi*, *Madonna degli Ansdei*, *Madonna la belle Jardinière*, *Madonna di Sant' Antonio*, *Madonna del Baldacchino*, *Madonna Canigiani*, *The Three Graces*, *St. Catherine of Alexandria*, *St. Francis and St. Anthony of Padua*, *The Entombment*, *The Portrait of Duke Guidobaldo*, his own delightful portrait,—in the Uffizi,—and many others.

Some forty Madonnas are “attributed” to Raphael,—the greater number undoubtedly by his own hand alone,—and most of them were done at Florence. This suite of fascinating delineations of all that is fairest, noblest, and purest in happy maternity and child-like innocence, forms, together with his work in the Vatican, Raphael's uncontested claim to the chiefest throne in the hierarchy of painters.

Along with his achievements in oils, his pencil and his crayon were no laggards in their course. None of the great masters, save perhaps “the inimitable Leonardo,” excelled Raphael in delicate sense of contour, whilst he is easily first in his feeling for strict outline.

To study Raphael's drawings is a revelation of how intense were his yearnings after “the Beautiful.” He seems to have been something of a clairvoyant too, for he drew men, women, and children, with all their associations and accessories, not merely as they actually were, but as he considered they ought to be. The forces of the ideal are clearly shadowed forth, while the powers of natural life are as plainly substantiated.

Raphael's Florentine work is a supreme manifestation of the pyramidal form of composition. This he seems to have learned from Bartolommeo,—the painter *par excellence* of Florence,—whose manner was so greatly affected by all the sixteenth- and seventeenth-century painters. The most eminent example of this is the *Madonna la belle Jardinière*, in the Louvre. In studying Raphael's Florentine easel-work we see quickly enough how greatly his art developed, in a healthy direction, amid the vigorous activities of his environment.

Go where he would,—in the *Mercato Vecchio*, in the *Via Calimala*, in the *Via de' Bardi*, down by the river quays, or away in the wide *Contado*,—his eyes met men and women, gentle born and base, remarkable for graceful bearing and intellectual faces. Then, in San Giovanni, he saw daily, such babies brought to the church's font, as only such fine parentage could produce. In the streets and piazzas, too, boys and girls played their merry games and waged their mimic battles, or, early entered the

RAPHAEL SANTI

lists with wily Cupid, possessed of such physical charms as, perhaps, only Florence could offer. Raphael needed, amid such a wealth of graceful models, to clothe his figures with but the faintest golden *vaghesse* of eclectic beauty.

One delightful trait he caught directly from Luca della Robbia. Over a doorway, in the *Via del Agnolo*, is still a lovely lunette in glazed terracotta. It gives us the new type of the Renaissance. The Mother alert and human, is regarding the effect of her Son's blessing upon the bystanders and is not merely the reverent worshipper of her Child. The encompassing angels holding aloft their pots of growing lilies,—emblems of the City of the Lily,—are almost laughing in their joy at the power of the New Birth. Raphael fastened his eyes upon this *chef-d'œuvre* of the sculptor-potter-painter's art, and unto his soul passed the breath of knowledge.

Silence, amounting almost to mystery, surrounds Raphael's Florentine life. Aging before his time, in seriousness of demeanour, in simplicity of life, and in every function of his art, he worked incessantly day in, day out. Art was a serious business—the whole city was full of it. It ruled in the home, in the workshop, and in the amusements of the citizens.

What effect Boccaccio, Sacchetti, Pulci, and Buffalmacco had upon the devout painter, we know not, but probably Dante, Petrarch, Castiglione, and Machiavelli were more to his liking.

That he was a perfect courtier goes without saying. No man from Urbino would be likely to fail at any point, even when his abode was with the dignified *Messeri* of the great Merchant Guilds, and the freedom loving *Genti* of the busy Crafts of Florence.

The "harvest of a quiet eye" was his, and his hand has flung generously upon his panels, the fruit of gentle intercourse with Ghirlandajo, Botticelli, Cellini, and the rest.

Raphael loved Florence, and Florence loved him. His personality no less than his art appealed to the noblest instincts of her citizens—they took him to their hearts, as would a devoted mother her child.

Every wealthy merchant and every notable artist made Raphael his own—patron and friend in one—the Rucellai, the Strozzi, the Doni, with Taddeo Taddei, Lorenzo Nasi, and many a one beside.

Many heads turned to look at that remarkable trio,—da Vinci, Buonarroti, and Santi, as they crossed the Piazza Signoria, on their way to Michael's studio. Chatting now with animation, and now pacing in serious mood, they discussed, perchance the latest achievement of the artist world, or, laughing sedately, they retailed some gossip of Burchiello's.

But time was hurrying on, when suddenly a summons came to Raphael to quit his congenial life beneath the shadow of Brunelleschi's dome, and to take up his abode under a still more famous cupola in Rome. In the autumn of 1508, Pope Julius II. commanded Raphael to decorate some apartments in the Vatican.

III

RAPHAEL was welcomed in Rome with an enthusiasm unparalleled in the archives of Art. The Pope, through his personal relationship with Duke Guidobaldo of Urbino, knew his antecedents and appreciated his accomplishments. The people of the Eternal City had heard flattering reports of his work in Florence, and many had seen his facile brush in operation. Everybody regarded Raphael as the one man who could restore the metropolis to her ancient splendour.

Bramante of Urbino and Buonarroti of Florence, were already hard at work, one rebuilding St. Peter's, the other decorating the Vatican—both were warm friends of Raphael. Together they had attained the goal of all artists.

Raphael began to paint in the *Camera della Segnatura*,—one of the three *Stanze* of the Vatican,—at the end of 1508. Perugino, Sodoma, Signorelli, Bramantino, Piero della Francesca and Peruzzi had already done some beautiful work on walls and ceilings, but these were swept away by the Pope's command.

This was Raphael's great opportunity, and how he used it we may judge with our own eyes, not only on the spot, but in the collections of drawings at Milan, Lille, the Louvre, the Albertina, and at Oxford and Windsor. Brain and hand were set hard at work. Advice and counsel were sought from old Urbino friends settled in Rome,—Bembo, Bibbiena and Castiglione. Authorities were looked up, and Ariosto was called to assist.

It is somewhat difficult to describe the subject, or range of subjects, with which Raphael had to deal. Perhaps the key may be seen in the four medallions of the ceiling.—*Theology, Philosophy, Poetry, and Justice*. Into the first of these Raphael threw his whole soul. The woman-goddess shows how superbly Raphael,—thus early in his third period,—blended memories of Urbino and its library with the beautiful "Madonnas" of Florence.

On the walls of the *Stanza* are painted *Parnassus, School of Athens* and *Disputa del Sacramento*. These three frescoes provide us with a whole university "in little." The humanists of the fifteenth century, one and all, had striven hard to reconcile pagan philosophy and Christian theology. Raphael, in the early years of the sixteenth, here realises their aspirations. No one was better fitted for the task. Urbino and Perugia had imparted inspirations of the ideal, Florence had impressed the influence of realism, and now Rome was to weld the two strains into one, and to dower the young Umbrian painter with the sublimities of classical eclecticism.

But what pen shall fitly describe the glories of Raphael's incomparable achievement?

The three great frescoes, with the ceiling medallions, proclaim the Story of Human Progress in things of the imagination, of reason and of faith. Doubtless Raphael had seen and studied Giotto's *Gospel of Labour*,

RAPHAEL SANTI

sculptured upon his renowned Campanile in Florence; and so he frescoed, with his fertile hand, the ruling principles of the Universe,—Romance, Philosophy, and Religion.

Into his fascinating work he has introduced the charm of living portraiture. In the *Parnassus* he shows us Ariosto, Boccaccio, Petrarch, Tebaldeo, and others. In the *School of Athens* we see Castiglione,—as Zoroaster,—Duke Francesco of Urbino,—the tall youth in gold and white,—Ferdigo Gonzaga,—the curly headed lad, an hostage in Rome, and the Pope's pet and plaything,—with himself and Sodoma—his assistant in the decorative details. In the *Disputa*, both Dante and Savonarola are introduced. Under the *Parnassus* is the date 1511, which adds, to unbounded admiration of the artist's power, intense amazement at his rapidity of execution.

For the whole of the *Stanza* Raphael received 1200 ducats—nearly £2500—an immense sum in those days, and an entirely unprecedented amount for so young a painter.

Julius went into ecstasies over Raphael's success, and, showering honours richly upon him, he admitted the young Master to his intimate friendship. He at once commissioned him to decorate the other two *Stanze*.

Here Raphael was faced with a serious difficulty; he was called upon to paint subjects already mapped out by others. His inventive powers were consequently greatly curtailed, but Raphael was nothing if he was not humble, resourceful, and thorough. He gathered around him a band of skilful assistants and enthusiastic pupils—amongst the latter were Giulio Romano, Pierino del Vaga, Giovanni da Udine, and Francesco Penni.

He also took brotherly counsel with Sebastiano del Piombo, who was at the moment decorating the villa of Agostino Chigi, a wealthy Roman banker. From him Raphael learned some of the secrets and methods of the great Venetian colour-masters.

The whole "School" of Raphael attacked the work with admirable zeal. Studies were prepared and designs were roughed out, which passed under the young Master's acute eye and were corrected and improved by his cunning hand. These were in the form of cartoons.

The subjects of the frescoes had been chosen by the Pope and his immediate Court for the purpose of illustrating the triumph of the Catholic Faith: *Heliodorus driven out of the Temple*, *Attila repulsed by Saint Leo*, *The Deliverance of Saint Peter*, and *The Mass of Bolsena*.

In the first of these, Raphael shows conclusively that he has mastered the secrets of the Venetian colourists. The introduction of Julius II on the *Sedia gestatoria* was given us, among the bearers, the finely painted likenesses of Pietro di Folcari, Baltassare Peruzzi, and Marc' Antonio Raimondi—some say Albrecht Dürer, who about this time sent Raphael a portrait of himself done in *tempera*.

The *Mass of Bolsena* is a marvellous work. Raphael had to contend with an ill-shaped wall space and a bad light. Only an original mind

like his could have made of the intruding doorway a telling feature in the composition. The entire fresco was painted by his own hand.

But now came to Raphael a heavy sorrow—his amiable and munificent patron Julius II. died, yielding up, in 1513, the triple crown to Leo X.

The new Pontiff, son of Lorenzo the Magnificent, was animated happily not only with the zeal and ambitions of his house, but with the liveliest sympathy for art and artists, and for none of the latter more than for Raphael Santi, whom he had known and loved in Florence.

The first piece of preferment under the new Pope, which came to Raphael, was his appointment, upon the death of Bramante in 1513, as architect-in-chief of St. Peter's, with absolute authority over all monuments, buildings, and ruins within a circuit of ten miles round Rome.

This might have proved an embarrassing office to the gentle painter, but his qualifications were undoubted. The splendid new buildings of Florence had given further impulse to Raphael's sense of proportion and perspective.

With Vitruvius for his guide, he at once began a thorough study of archæology. His drawings became eloquent of artistic antiquities. Every inscribed stone which was discovered was brought to him, whilst he entirely stopped the wholesale plundering of rich marbles and sculptured fragments.

Two important matters in connection with St. Peter's called for his prompt attention : (1) the strengthening of the foundations generally, and (2) the addition of pillars and buttresses to support the dome. Although he made no radical change in the administration of his new office, he is credited with a scheme for the entire re-building of the Cathedral. Very many plans, elevations, and details remain to attest his distinction as a practical and capable builder.

In 1514 Raphael began to paint in the third *Stanza*. At his urgent request the ceiling-painting, which was the work of his master Perugino, was spared ; but on the walls were frescoed *The Coronation of Charlemagne*, *The Oath of Leo III.*, *The Battle of Ostia*, and *The Fire in the Borgo*.

In the first two the Pontiff bears the features and figure of Leo X., and the Emperor is Francis I. The remarkably dignified bearing of Leo is in accordance with the papal maxim propounded at the Lateran Council, then in session : " It is for God, not man, to judge bishops."

This third *Stanza* gave Raphael even less scope than the second, and, whilst Giulio Romano's hand is evident in the third composition, the Master is supreme in the other three, but he does not maintain the high standard of the *Camera della Segnatura*. The last fresco shows the influence of Michael Angelo, who was painting in the Sistine Chapel hard by ; it is distinguished by a vigour and a massiveness somewhat unusual in Raphael's more gentle style.

His popularity rapidly increased, and commissions were thrust upon

RAPHAEL SANTI

him from all quarters. As grew his fame so too grew the number of his pupils and assistants.

In 1517 Raphael purchased land in the Borgo Nuovo, quite near the Vatican, and there he built a fine palace which became almost a second Castle of Urbino. A "School" of painters, sculptors, architects, engravers, carvers in wood, gilders, and craftsmen of all kinds sprang up like magic around the "Divine Master," as he was affectionately called. Although Raphael lived like a prince, he personally superintended the studies of his pupils both general and artistic as well as their physical culture. He was daily escorted to and from St. Peter's and the Vatican by upwards of fifty young men, by way of a guard of honour. It is said that one day Michael Angelo met the *cortège*, and, in his usual sarcastic manner, saluted Raphael with: "You'll walk, I expect, one of these days like a general at the head of an army!"

The third *Stanza* was finished in 1517, but it did not represent anything like all his work during those busy four years. Raphael had never forsaken his easel, and a second sequence of "Madonnas" came forth from his hand.

These Roman "Madonnas" are most interesting—they display the classical combination of the ideal and the real. Some of the most noted are *Colonna*, *The Bridgewater*, *del Divino Amore*, *di Foligno*, *Aldobrandini*, *della Casa d'Alba*, *del Pesce*, and the *della Sedia*.

And who were his models? Whence came these halos of innocence and romance? who inspired their pose? Raphael, the scholar, and the courtier, of Urbino—the companion of men of wealth and taste in Florence—the friend of popes and princes in Rome—could never bend to unworthy folk. If the Roman *contadina* had not the grace and good looks of her Florentine sister, she was, all the same, a dignified and inspiring subject for the Master-painter of Eclectic Beauty!

Some have sought to wind around the personality of the great Master the fatuous meshes of romantic love. Whether *Fornarina* existed or not, or whether other so-called *innamorate* ever cast their fascinations over the noble soul of the pure-minded painter of the "Madonna," will never be satisfactorily settled.

There was certainly what looks like a love affair. In two Sonnets, which Raphael wrote in the book of one of his studies for the *Disputa*, he addresses the beauteous mistress of his dreams as one far above him in every excellence, and he vows therein that he will never utter her name to a soul! May not this have been a reverie, after the manner of Dante and Beatrice? Or, had he in his mind another rhapsody, in which his friend Michael Angelo figured with Vittoria Colonna?

The identity however of this fair one has been fixed, and her sweet face looks out of a gilded frame in the Pitti, which bears the inscription: *La Donna Velata*—"The Lady with the Veil," and is dated 1518. She is also portrayed as St. Mary Magdalene, in the *Santa Cecilia* masterpiece at Bologna; and she is marvellously depicted in that

most exquisite Virgin—the sweetest of them all—*Madonna di San Sisto* at Dresden. Her name is said to have been Margherita, and she is reputed to have been the daughter of a member of the Guild of Millers and Bakers, who lived in Trastevere—hence the title *La Fornarina*—the Baker's Girl. Be these surmises what they may, the real secret of Raphael's love, if such he had, lies buried with him in his grave.

At Vasari's door lies the blame—if blame it be,—of the Raphael-Fornarina gossip. Innocence and a negative are ever least easy of proof.

But the same admirable historian is on safer ground when he tells the story of Maria Bibbiena, the niece of his old Urbino friend, Cardinal Bibbiena. Probably she and Raphael were betrothed, but the offer of a Cardinal's hat by the Pope, who never countenanced the match, offered greater inducements, and, before the union was consummated, Maria died. She was buried in the Pantheon, where, later on, Raphael, was laid, by his own request, by her side.

The truth is that, like Luca della Robbia—"the Raphael of Sculpture," the Urbino Master held women in such high esteem that the question of marriage hardly ever seriously entered into his head. Mary—symbolising all that was lovely in mind and body in woman—was Raphael's goddess; at her shrine he worshipped, and drank in his divine inspirations. And, as Mary reared the Christ-child to be the most beautiful of mankind, so Raphael's art created frescoes and pictures, wherein human nature is revealed at its purest, its happiest, its noblest, and its best. This is the secret of his strength, his innocence, and his love.

For seven years he found himself saddled with the anxious care of the great Basilica. He wrote thus to his cousin Simone di Ballista di Ciarla, of Urbino, in 1514: "As to my stay in Rome, I cannot live anywhere else for any time, if only because of the building of St. Peter's, as I am in place of Bramante; but what place is in the world more worthy than Rome, what enterprise more worthy than St. Peter's. . . ."

In the same letter he discusses, almost cynically, the question of marriage, which had been urged upon him by his relatives and others, and ends up devoutly thankful that he did not marry early, and considers that marriage would, even later in life, prove a bar to his success as a painter!

Both as draughtsman and painter, Raphael showed an intense feeling for form. He had never gone through as artists were begining to do, a course of anatomical studies; indeed the idea of dissection of human bodies was over-poweringly abhorrent to his sensitive nature. On the other hand he devoted the closest study to the anatomical drawings of Antonio Pollaiuolo,—the first Florentine painter who made dissection an essential matter,—Leonardo da Vinci and Michael Angelo. He knew their different styles by heart, and copied diligently all their studies of the nude.

This sense of form had come upon him with irresistible force as he stood gazing in 1508, in the Palazzo Vecchio in Florence, at the

RAPHAEL SANTI

competing cartoons of "The Inimitable" and "The Terrible" Masters. Their influence was strikingly apparent in the easel-picture *The Entombment*.

Raphael's excursions into the regions of sculpture were worthy of his fame. In 1516, he designed architectural details, sculptured ornaments and mosaics for the Church of Santa Maria del Popolo. These were carried out with the assistance of Ludovico da Pace of Verona. For his friend Agostino Chigi he modelled in clay a figure of *Jonah the Prophet*, which was sculptured in marble by his pupil Pietro d'Ancona.

Perhaps *The Dead Boy and Dolphin*, at St. Peter's, is Raphael's best and most authentic work in marble; but there are many figures great and small, which are more or less authoritatively "attributed" to him.

Leonardo Borgherini, a saddler friend of Sebastiano del Piombo, writing in 1516, says: "Michael Angelo must look to his laurels for Raphael Urbino has actually modelled a child in clay for Pietro d'Ancona."

A word must be said about the Sistine Chapel tapestries. Leo X., wishing to complete the decorations of that beauteous shrine, turned again to Raphael, whom he styled "The gentle-souled painter of Urbino." He wished to cover the lower portion of the walls with hangings, which should, by their woven designs, set forth the establishment of Christ's Kingdom upon earth.

This was new ground, but Raphael bethought him of Masaccio's *del Carmine* frescoes; and with colours, few and simple, he realised the sublimity of his classical ideals. Two years were spent in making the cartoons—the finest examples of his relief-outline compositions. The ten subjects were finished, with the assistance of his pupils, in 1516, and were despatched forthwith to the tapestry looms of Pietro van Aelst, at Brussels. In 1520 they were completed and were hung in the chapel just before the untimely death of their designer. In 1527 they were carried off and pawned, and were lost sight of till 1798, when a French dealer bought them at an auction and restored them—but in rags! They may still be seen in a lumber room of the Vatican in a hopeless condition.

But now came something like a decadence in the style of the Master. He undertook, far and away, more work than one pencil and one brush could achieve. Gradually Raphael's predominance yielded to the personalities and peculiarities of his pupils. After 1517 he rarely carried to a finish anything with his own hand.

His last two great decorative schemes were the frescoes in the *Loggie* of the Vatican and in the *Farnesina*. The former work, commenced in 1513, was in progress right up to the hour of his death. It consisted of fifty-two frescoes in the Cupolas of the *Loggie*, which were open galleries giving upon the Vatican courtyards and gardens. The buildings themselves were partly the work of Bramante and partly of Raphael himself.

The subjects are all from the Sacred Story, and the suite has in consequence gained the designation of "Raphael's Bible." The simplicity

of composition, the perfection of drawing, and the beautiful blending of colours, make such an affecting appeal, that we may well say, Raphael used for his painting medium, nothing else than the running narrative itself!

This creation raised Raphael's art to the very highest place in decorative painting, not even excepting Michael Angelo's superb achievements in the Sistine Chapel.

In the arabesques and grotesques he dreamt of Pompei and her exquisite wall paintings, but he confided the execution of his designs to his pupils, Giovanni da Udini and Giulio Romano.

Whilst he was busy with his "Bible" in the *Loggie*, his opulent banker friend, Agostino Chigi, besought him to decorate the stately villa he had built in Trastevere. His *Galatea*,—finished in 1514,—was already there. About this he wrote thus to his old Urbino friend, Castiglione, "In order to paint a beautiful woman I have need to look at very many, then I turn to the ideal, which I am able to create in my imagination." This was the very source of his cult of Eclectic Beauty.

The *History of Cupid and Psyche* is the sweetest of all love romances, and Raphael undertook it, in 1518, when he was under the spell of the *Lady with the Veil*—she was his Psyche and he her Cupid. Raphael perfectly revelled in this blissful occupation, almost, if not quite, as fascinating as that of painting the Madonna. The subject is worked out in panels which are triumphs of spacing. The designs and instructions for his pupils, who largely assisted him, fill all the principal collections of drawings in Europe.

In spite of all these immense and absorbing demands upon his invention his genius projected a third suite of easel-pictures, and lo! six more sweet Madonnas stepped off his rich palette—including that most lovely one of all—the *Madonna di San Sisto*.

This, Raphael evidently meant to be his supreme effort, and no hand but his touched it. No other model but the bewitching Margherita would do. To her Roman charms he has added the alert nobility of the Florentine; and the Babe, she carries on her arm, is Raphael's highest ideal of what an unspeakably beautiful child should be. All the illumination of the picture comes blazing forth from this art child of the artist lover! Angels must have mixed his colours, whilst the Spirit of God guided his brush!

This *Madonna di San Sisto* is, perhaps, the greatest picture in the world. It inspired Goethe's muse, who sings thus of it:

Model for mothers—queen of women—
A magic brush has, by enchantment,
Fixed her there.

Other remarkable masterpieces distinguished the years 1517–1520, among them *St. Cecilia*, *The Archangel Michael*, *The Visitation*, and last of all—though by many counted first and chiefest—*The Transfiguration*.

RAPHAEL SANTI

At the time of the inception of *The Transfiguration*, Raphael's greatest rival,—Sebastiano del Piombo,—was working for Agostino Chigi at his superb *Raising of Lazarus*, and Raphael put forth his whole strength to maintain his superiority.

His subject was sublime, but its thrall, and the strain of its composition, exhausted the efforts and the life force of its author, and on March 27, 1520, Raphael fell ill of fever—perhaps further induced by his diligent archaeological researches among the ruins.

In spite of his cheerful disposition, his excellent physique, and blameless life, the end came suddenly after making his will,—whereby he left £30,000 (sixteen thousand ducats), to his relatives at Urbino, and his drawings and his unfinished pictures to Giulio Romano, Francesco Penni, and other pupils. He directed that his body should be laid in the Pantheon. On Good Friday, April 6, 1520, his pure spirit took its flight.

The whole of Rome was plunged in grief—it is said the Pope shed tears. On Holy Saturday a vast concourse, including princes and peasants, followed the saintly painter to his last resting-place, and there they laid his body, at the foot of the Altar of the Madonna whom he had loved so enthusiastically and had painted so incomparably.

It was said that on that sad day the walls of the *Loggie* cracked, and the people cried out: "Why, the stones are cut as deeply as our hearts."

His life-long friend Cardinal Bembo wrote his epitaph:

Nature, while Raphael lived for ever loved his brush—
He died—and she hid herself in silent, tearful hush.

One feature of Raphael's work has been very slightly touched upon—his gifts as a portrait-painter. Twenty portraits, at least, are evidence of his rare skill in delineating living men and women. Perhaps the most famous are *Agnolo Doni*, *Maddelina Strozzi-Doni*, his own portrait, *Duke Guidobaldo*, *Julius II.*, *Leo X.*—alone, and with *Cardinal Giulio de' Medici* and *Luigi de Rossi*, *Cardinal Bibbiena*, *Count Baldazzare Castiglione*, and *Fedra Inghirami*. It is not too much to say that no painter of the Renaissance attained a higher level, or produced more life-like results, than did Raphael in his portraiture.

Giulio Romano, Francesco Penni, and Giovanni da Udine carried on the fame of Raphael's Palace studio for many years after the Master's death. A great number of compositions were produced under his name, very many of which, doubtless, were designed by him, and finished by his "School."

Marc Antonio Raimondi was the first principal engraver of the Work of Raphael, and when he died Baverio Carroci of Parma—also a pupil of the Master—continued the enterprise. Many men joined him, and soon a School of Engraving entirely devoted to Raphael was in active operation.

Raphael has been justly styled the "Foster-father" of the Academy

RAPHAEL SANTI

of St. Luke, in Rome. On his arrival in the Eternal City in 1508, only some eight or nine painters were at work there. By 1535—but fifteen years after his death—the “School of Raphael” counted as many as one hundred and ninety resident holders of the palette!

Of Raphael it may truly be said : “ He came, he saw, he conquered ! ”



LIST OF THE CHIEF WORKS OF RAPHAEL

GREAT BRITAIN

LONDON PUBLIC GALLERIES

NATIONAL GALLERY

VISION OF A KNIGHT (1503)

Painted when young Santi was at Perugino's. Formerly in the Borghese Gallery in Rome. At the end of the eighteenth century Mr. W. Y. Ottley became possessed of it, and among other owners in turn, were Sir Thomas Lawrence, Lady Sykes, and Rev. T. Egerton. Mr. Egerton sold it to the National Gallery in 1847 for £1050. Square, 7 in.

MADONNA DEGLI ANSIDEI (1506)

Painted for the Ansidei family of Perugia, for their chapel in the Servite Church of San Fiorenzo. It remained there till 1764, when it was purchased by Lord Robert Spencer, and presented to his brother, the Duke of Marlborough. At the Blenheim Sale in 1885, it was purchased for the National Gallery for £70,000. The predella has been broken up; one of the three subjects alone remains, *The Preaching of St. John the Baptist*, and it is in possession of the Marquis of Lansdowne.

7 ft. × 4 ft. 10 in.

SAINT CATHERINE OF ALEXANDRIA (1508)

Originally in the Aldobrandini Collection, in the Borghese Gallery, Rome. Mr. Day, Lord Northwick, and Mr. Beckford in turn possessed it; the last sold it to the National Gallery in 1839.

2 ft. 4 in. × 1 ft. 9 in.

PORTRAIT OF POPE JULIUS II. (1510)

Passavant has traced *nine* replicas of this picture. This one was originally in the Falconieri Palace, Rome. Mr. Angerstein purchased it, and at his sale in 1824 it was secured for the National Gallery.

3 ft. 6 in. × 2 ft. 8 in.

THE GARVAGH RAPHAEL (1511)

Formerly in the Aldobrandini Collection in the Borghese Gallery, Rome. Mr. Day brought it to England at the end

RAPHAEL SANTI

of the eighteenth century, and in 1818 sold it to Lord Garvagh. It was purchased from Lady Garvagh for £2000 in 1865. There are many repetitions of this picture—at Bergamo, Urbino, Milan, and other places. This example is probably by Giulio Romano after Raphael's drawing. It is also called *Madonna dell' Aldobrandini*.

1 ft. 3 in. × 1 ft. 1 in.

VICTORIA AND ALBERT MUSEUM

CARTOONS (1515-1516)

There were originally ten. Seven only are in London. They were purchased by Charles I. in 1630, at Brussels, on the advice of P. P. Rubens, but it was, strange to say, Cromwell who brought them to England. They are painted in tempera upon paper. The tapestries, for which they were designed and coloured by the Master, hung for a short time only in the Sistine Chapel at the Vatican. The subjects are as follows: *The Draught of Fishes*, *The Charge to St. Peter*, *St. Peter and St. John in the Temple*, *Death of Ananias*, *St. Paul at Athens*, *St. Paul and St. Barnabas at Lystra*, and *Elymas struck blind*.

These "cartoons" occupy a unique place in the history of the Renaissance. They set forth the culmination of the efforts of all previous painters, and mark also the final manner of Raphael—the purely classical.

The other three—which were lost in Rome or during their sojourn in Flanders—were: *The Stoning of St. Stephen*, *The Conversion of St. Paul*, and *The Escape of St. Paul from Prison*.

THE DULWICH GALLERY

ST. ANTHONY OF PADUA AND ST. FRANCIS OF ASSISI (1507-1508)

Part of the Predella of the *Madonna di Sant' Antonio*.

9 in. × 6 in.

PRIVATE COLLECTIONS IN ENGLAND

EARL OF ELLESMERE

MADONNA UNDER THE PALM (1506)

Painted for Raphael's friend, Taddeo Taddei. Its history is a blank until 1680, when the Comtesse de Cheverini of Paris sold it to M. de la Moue, who disposed of it to the Orleans Collection. It was last bought in 1792 for £1200.

Circular. 3 ft. 4 in. in diameter.

RAPHAEL SANTI

MADONNA DEL PASSAGGIO (1515)

"Attributed" to Raphael, but probably by Francesco Penni, from a sketch by the Master.

2 ft. 9 in. × 2 ft.

THE BRIDGEWATER MADONNA (1511)

Doubts have been expressed about its authenticity, but it is, at any rate, marked by very careful drawing, and it is in Raphael's purest Florentine manner. It first appeared catalogued in the Seignelay Collection, whence it passed into that of Orleans. Its British owner gave £3000 for it.

2 ft. 8 in. × 1 ft. 10 in.

EARL COWPER

THE SMALL MADONNA (1505)

Bought by Lord Cowper at Florence. It is an ideal composition much influenced by Perugino.

2 ft. × 1 ft. 5 in.

THE LARGE MADONNA (1508)

On the Virgin's robe is "MDVIII. R.U.Pin." It was originally known as *Madonna della Casa Nicolino*, and Lord Cowper bought it from the descendants of that family. It has something of Giotto about it, and may have been Raphael's first Florentine Madonna.

2 ft. 3 in. × 1 ft. 7 in.

EARL OF DUDLEY

THE THREE GRACES (1506)

From the Borghese Gallery, Rome. It belonged to Sir Thomas Lawrence. It is said that Raphael, when a mere youth, greatly admired a Sieneſe marble group after the antique, and his friends urged him to make a coloured copy in oils. His actual models, however, were good-looking Florentine maidens. The same figures he reproduced in the decorations of the Farnesina, Rome.

7 in. × 5 in.

MARQUIS OF LANSDOWNE

ST. JOHN THE BAPTIST PREACHING (1506)

Part of the Predella of *Madonna degli Ansidei*.

1 ft. 8 in. × 10 in.

DUKE OF NORTHUMBERLAND

ST. MARY MAGDALENE AND ST. CATHERINE OF SIENA (1501?)

Two small panels painted, with Perugino's corrections, at Perugia.

RAPHAEL SANTI

MR. LUDWIG MOND

THE CRUCIFIXION (1501-2)

Painted for the Gavari Chapel in San Domenico, at Città del Castello, where it remained until 1693, when the poverty of the clergy forced its sale. It has passed through the hands of Cardinal Fesch and the Earl of Dudley.

8 ft. 6 in. × 5 ft. 5 in.

SIR J. C. ROBINSON'S EXECUTORS

MADONNA DE' CANDELABRI (1515)

The angels are not by Raphael; the picture was brought to England in 1830.

Circular. 2 ft. in diameter.

MISS MACKINTOSH

MADONNA DELLE TORRE (1510)

Came from the Orleans Collection. It is also called *The Rogers Madonna*, because Mr. R. J. Mackintosh bought it at the sale of the poet's effects. Mr. Willett purchased it from the Orleans Collection in 1792 for £150. It has suffered much by transference to canvas.

MR. DAWSON

PIETA (1508)

One of the five parts of the Predella of the *Madonna di Sant' Antonio*.

9 in. × 11 in.

SIR HENRY MILES, Bart.

GOLGOTHA (1508)

Part of the same Predella.

9 in. × 11 in.

BARONESS BURDETT-COUTTS

AGONY IN THE GARDEN (1507-8)

Part of the same Predella.

9 in. × 11 in.

MR. J. PIERPONT MORGAN

MADONNA DI SANT' ANTONIO (1504-1508)

Painted by order of the nuns of Saint Antonio of Padua at Perugia, who required that the two children should be fully clothed.

The nuns became impoverished in 1677, and besought the Pope that they might dispose of the picture to pay their debts. A noble Perugian, Antonio Bigazzini, bought it for the Colonna family for £2000. It found its way into the Royal Palace in Naples, where it remained until the expulsion of the Bourbons. Then the Duke of Ripaldi obtained possession of it, and offered it for sale for £40,000. It was for some time in exhibition in London, at the old South Kensington Museum. In 1899 it went to Paris to M. C. Sedelmeyer, from whom Mr. B. Colnaghi obtained it. Mr. Morgan purchased the picture in 1902 for the enormous sum of £100,000. It is temporarily hung in the National Gallery.

ITALY

ROME. THE VATICAN

THE STANZE

CAMERA DELLA SEGNATURA (1508-1511)

Ceiling: (Medallions) *Poetry, Theology, Philosophy, Justice.*

Ceiling: (Pendants) *Apollo and Marsyas, Adam and Eve, Astronomy, Solomon's Judgment.*

Walls (Above): *Parnassus, School of Athens, Disputa.*

Walls (Below): *Alexander depositing Homer's Works in the Tomb of Achilles, Augustus preventing the Burning of the MSS. of the Ænëid.*

Walls (Lunette): *Jurisprudence, with Justinian delivering the Institutes, and Gregory IX. promulging the Decretals underneath.*

Window-embrasures: *Judgment of Seleucus and Christ and the Apostles.*

On the Dado: *The Tiburtine Sibyl, Solon teaching the Greeks, Siege of Syracuse, Death of Archimedes, A Pagan Sacrifice, and Eastern Magicians.*

CAMERA D'ELIODORO (1511-1514)

Ceiling: *God appearing to Noah, Abraham's Sacrifice, Jacob's Dream, and Moses at the Burning Bush.*

Walls (Above): *Heliodorus driven out of the Temple, Attila repulsed by St. Leo, St. Peter delivered out of Prison, and The Mass of Bolsena.*

Walls (Below): *Eleven allegorical figures and four caryatides.*

Window-embrasures: *Arabesques, &c., in grisaille.*

RAPHAEL SANTI

CAMERA DELL' INCENDIO (1514-1517)

Walls: *Coronation of Charlemagne*, *The Oath of St. Leo*, *The Battle of Ostia*, and *The Fire in the Borgo*.

The Sala di Constantino has frescoes "attributed" to Raphael, but there are no records showing that they were painted, or even designed, by the Master. They are certainly after his manner.

THE LOGGIE

RAPHAEL'S BIBLE (so-called) (1513-20)

Ceiling: In the fifty-two shallow cupolas forty-eight Old Testament subjects, beginning with *The Creation* and ending with *The Building of Solomon's Temple*; and four New Testament—*The Nativity at Bethlehem*, *The Visit of the Magi*, *The Baptism of Christ*, and *The Last Supper*.

Walls: Very much decorative work, arabesques and grotesques—connecting and surrounding small medallions containing classical subjects.

Most of these frescoes were by Raphael's pupils—especially Pierino di Vaga—after his designs, but the finishing touches were by the Master.

THE PICTURE GALLERY

THE TRANSFIGURATION (1520)

The last work of Raphael, and left unfinished at his death. Painted for Cardinal Giulio de' Medici, for the decoration of the Cathedral of Narbonne, of which he had been named Bishop. Leo X. refused to allow its removal, but ordered it to be placed over the High Altar of San Pietro in Montorio. There it remained until Napoleon took it off to Paris in 1797. It was returned to Rome in 1816, and set up in its present position. It is said that this picture was designed for the same patron and place, in friendly rivalry with Sebastiano del Piombo's *Raising of Lazarus*, which is now in the National Gallery of London.

13 ft. 4 in. × 9 ft. 3 in.

MADONNA DI FOLIGNO (1512)

A votive painting, done for Sigismondo Conti, the Pope's Chamberlain, for the Church of Ara Coeli. His daughter, Anna Conti, in 1565, removed it to Foligno—hence its name. The French took it to Paris in 1797, where it was transferred to canvas, the panel being rotten and worm-eaten, but it was returned to Rome in 1816, and placed in its present position. It is only surpassed in loveliness by *The Madonna di San Sisto*. There is some of the Venetian influence of Sebastiano del Piombo, especially in the rich colouring.

10 ft. 6 in. × 6 ft. 4 in.

CORONATION OF THE VIRGIN (1502-3)

A very early work of the Master. It was painted for Maddelini degli Oddi, a noble Perugian lady, for the Church of San Francesco, at Perugia. Taken to Paris in 1797, it was restored in 1816, but the Pope refused to let it go back to Perugia, and hung it in the Vatican.

BORGHESE GALLERY

THE ENTOMBMENT (1507)

Painted for Donna Atalanta Baglioni, for the Church of San Francesco, at Perugia, as a votive offering upon the murder of her son, Griffone, at a marriage feast. In 1607 Pope Paul V. purchased it, and placed it where it now hangs. In 1797 it was taken to Paris, but restored in 1816. It is one of the Master's grandest compositions, and is most tenderly carried out. He took pains to give the Christ the figure and features of the unfortunate youth, whilst the Mary is a likeness of the disconsolate mother.

Square. 6 ft.

PREDELLE

Three belonging to the *Coronation*,—the *Annunciation*, the *Adoration*, and the *Presentation*.

One belonging to the *Entombment*—*Faith, Hope, and Charity*, accompanied by youthful angels, with half-fledged wings.

The four were removed by the French in 1797, but restored in 1816, and placed in their present position.

VILLA FARNESINA

GALATEA (1514)

A representative composition, showing what the humanists of Leo X.'s period regarded as typical of classical ideas. The subject is founded upon a poem by Politian. The figure of the goddess is entirely by the Master; the Tritons are by Giulio Romano. It was painted for its present position for Agostino Chigi, the princely owner of the *Farnesina*. Writing to his old friend Count Baltassare Castiglione, Raphael says: "If I am to paint a beautiful woman I must see several, and have you at my side to choose the fairest. Meanwhile . . . I make use of a certain ideal that is in my mind."

CUPID AND PSYCHE (1518-19)

The ceiling has two large frescoes, which, with the decoration of fourteen lunettes and ten pendants, were all designed

RAPHAEL SANTI

by the Master. The story by Apuleius furnished the subject, and the details were supplied from bits of ancient wall-decorations discovered by Raphael himself in the Baths of Titus. The Master's hand, however, coloured only *The Three Graces*, and, possibly, *Psyche conducted by Mercury to Olympia*. Much of the work was done by Giovanni Francesco Penni, who gained, by his absolute fidelity to his Master, the title of *il fattore*—the agent. Every part was restored and much touched up by C. Maratta.

SANT' AGOSTINO

THE PROPHET ISAIAH (1512)

Painted in tempera on a pillar of the church for Joannes Goritz of Luxembourg, Collector of Petitions to Pope Julius II. It is much after the robust manner of Michael Angelo. Soon after Raphael's death it showed signs of perishing, and Daniele da Volterra was directed to repaint it.

8 ft. 6 in. × 5 ft. 4 in.

SANTA MARIA DELLA PACE

PROPHETS AND SIBYLLS (1515-1519)

Frescoes painted for Agostino Chigi, who paid Raphael 500 ducats. The four "Sibylls" are wholly the Master's work, but the four prophets, Daniel, Jonah, David, and Hosea, were done by Timoteo Viti, after drawings by Raphael.

SANTA MARIA DEL POPOLO

THE PLANETS (1514)

Plainly here Raphael sought to rival Michael Angelo's work in the Sistine Chapel. Only the *God the Father* and the *Planets* in the cupola were done by the Master, all the rest of the subsidiary subjects and the decorative work were by the hands of pupils, but after his designs.

[In an apartment of the Vatican, originally Cardinal Bibbiena's bath-room, but later converted into a chapel, between 1514-19, Raphael painted *The Loves of Venus and Cupid*—seven large subjects—with connecting arabesques, much after the style of the frescoes at Pompei, in black on a reddish ground. Their existence was attested by Passavant in 1835, but they have since been covered with wooden panelling and all access is denied.]

FLORENCE

PITTI GALLERY

MADONNA DEL GRAN' DUCA (1504)

Also known as *Madonna del Viaggio*, because the Grand Duke Ferdinand III. carried it about with him wherever he went. It originally belonged to Carlo Dolci, and passed from him into the possession of the Grand Ducal family late in the eighteenth century for the sum of £136.

Another version is that a poor widow had become possessed of it, and not knowing anything about it, sold it to the Grand Duke for £4.

2 ft. 3 in. × 1 ft. 9 in.

PORTRAIT OF AGNOLO DONI (1505)

The Grand Duke Leopold II. of Tuscany bought this and the following picture for £1100 from the descendants of Doni, in 1823. Its style is very much that of Domenico Ghirlandajo.

2 ft. × 1 ft. 5 in.

PORTRAIT OF MADDELINA DONI, OR STROZZI-DONI (1506)

Companion to the foregoing with a similar history. Raphael evidently had seen Leonardo da Vinci's *Mona Lisa*, and had obtained so vivid an impression that his picture is almost an exact copy. It lacks only *the smile*, which, of course, was inimitable.

2 ft. × 1 ft. 5 in.

MADONNA DEL BALDACCHINO (1508)

The last picture Raphael painted in Florence. It was commissioned by the Dei family for their chapel in San Spirito. A very interesting composition, and it shows the influence of Fra Bartolommeo, and also something of the manner of Timoteo Viti, one of the Master's chief associates. The picture was finished after Raphael's death by his pupils, and it belonged to the Master's executor, Baldassare Turini of Pescia, by whom it was hung in the cathedral of that town. In 1697 it was sold to the Grand Duke Ferdinand de' Medici, and went to the Pitti Palace.

10 ft. × 6 ft.

PORTRAIT OF JULIUS II. (1510)

Some critics affect to see a trace of Venetian workmanship—perhaps Sebastiano del Piombo had some influence. The original cartoon is in the Corsini Palace, Florence.

3 ft. 3 in. × 2 ft. 8 in.

RAPHAEL SANTI

VISION OF EZEKIEL (1510)

There is something of Michael Angelo in its boldness and vigour, the effect, doubtless, of Buonarroti's work in the Sistine Chapel. Perhaps Raphael's idea was suggested by the ancient mosaics of the Church of Santa Maria Maggiore.

1 ft. 7 in. × 1 ft. 2 in.

MADONNA DELL' IMPANNATA (1513)

Painted for Bindo Altoviti, a rich banker, whose portrait by Raphael is at Munich. Its name is derived from the linen curtain which hangs at the window.

It came early into the possession of the Grand Duke Cosimo and was placed by him over the altar of his chapel *Stanza Nova*, at the Pitti. Giulio Romano's hand is seen in the figure of St. John, and probably Francesco Penni did St. Elizabeth.

5 ft. 1 in. × 4 ft.

PORTRAIT OF CARDINAL BIBBIENA (1519)

Raphael's Urbino-Roman friend and patron. He painted him frequently. This portrait was formerly in the Casa Dovizi at Bibbiena. The cardinal is here represented as prematurely aged, in fact he was painted only a year before his death.

2 ft. 10 in. × 2 ft. 2 in.

PORTRAIT OF TOMMASO ("FEDRA") INGHIRAMI (1514)

He was secretary to the Conclave of 1513, which elected Leo X., and also of the Lateran Council, as Bishop of Ragusa. Librarian of the Vatican he became a great friend of Erasmus. His literary name was "Phaedrus" or "Fedra." The original, of which this is an inferior copy, is hidden away in the palace of the Inghirami at Volterra.

Has been much damaged by water, needle, and paste!

3 ft. 2 in. × 2 ft. 4 in.

MADONNA DELLA SEDIA OR SEGGIOLA (1510-14)

Was in the Medici Collection as early as 1589, and installed in the *Tribuna* at the Uffizi, having been painted for Cardinal Giovanni de' Medici. It is perhaps the most natural of all Raphael's Madonnas, and is in his purest Florentine manner. He learnt doubtless, some of the alertness of the Virgin's pose from the glazed terra cottas of Luca della Robbia.

Circular. 2 ft. 5 in. diameter.

LA DONNA VELATA (1518)

Raphael's *Inamorata*. The same model appears in *The Madonna di San Sisto* and in *The St. Cecilia*. Matteo Botti of Florence gained possession of the picture, and Cinelli, writing

RAPHAEL SANTI

in 1677, says it was still in his house. Thence it passed into the Medici Collection, and remained in the Grand Ducal Villa of Poggio Reale till 1824, when it was installed at the Pitti.

2 ft. 9 in. × 1 ft. 11 in.

PORTRAIT OF POPE LEO X., WITH TWO CARDINALS (1518)

Giulio de' Medici, afterwards Pope Clement VII., left; Luigi de' Rossi, right. The picture was looted by the French in 1797, but returned in 1816. Andrea del Sarto finished a portrait of Leo X. by Raphael; this may be the picture in question.

5 ft. × 3 ft. 11 in.

UFFIZI GALLERY

MADONNA DEL CARDELLINO (1506)

Painted for Lorenzo Nasi. It is a beautiful example of the pyramidal arrangement which the Master loved so well. He made many studies with variations, each one in attainment of a satisfactory triangle.

3 ft. × 2 ft. 5 in.

ST. JOHN THE BAPTIST (1520)

"Attributed" to Raphael, but more likely by Giulio Romano. Cardinal Colonna certainly commissioned Raphael to paint a *St. John Baptist*, which appears to be lost.

5 ft. 9 in. × 5 ft. 2 in.

PORTRAIT OF HIMSELF (1506)

Until 1588 it was at Urbino, according to Passavant. It was painted for his relatives there. Federigo Zaccheri took it to Rome, and gave it to St. Luke's Academy, Cardinal Leopoldo de' Medici purchased it from the Academy and sent it to Florence. The likeness is characteristic of a high-toned, intellectual young man.

1 ft. 6 in. × 1 ft.

PORTRAIT OF POPE JULIUS II. (1501)

There is a replica in the Pitti, another in the Royal Museum at Naples, and another in the National Gallery of London. Which of the three is the original no one can possibly say. The sizes of the panels vary somewhat. Its position in the *Tribuna* marks its importance.

3 ft. 6 in. × 2 ft. 8 in.

PORTRAIT OF A LADY (1504-1510)

"Attributed" to Raphael and placed in the *Tribuna*. Called by many *La Fornarina*, but in error. The "Lady"

RAPHAEL SANTI

is an unknown! The picture is almost certainly by Sebastiano del Piombo, and its right designation is *La Improvisatrice*. The bracelet bearing the words *Raphael Urbino* is by another hand.

BOLOGNA

PINACOTECA

ST. CECILIA (1515-17)

Painted by order of Cardinal de' Pucci for his kinswoman Elena Duggeroli, and given by her to the nuns of San Giovanni-in-Monte, near Bologna. The Magdalen is the Master's *Inamorata*, "La Donna Velata." The accessories were done by Giovanni da Udini. The whole composition is an ecstasy of painting. The angelic choir is a dream in colours. The picture was taken to Paris by Napoleon in 1797, where it was stretched on canvas by Hacquin, and was much injured. Its restoration took place in 1816.

7 ft. 8 in. × 4 ft. 9 in.

PERUGIA

PICTURE GALLERY

GOD THE FATHER (1507)

The lunette for *The Entombment* (1507) in the Villa Borghese, Rome. The angels were probably added by a pupil.

THE SAVIOUR, WITH ST. MARY, ST. JOHN BAPTIST, ST. PAUL, AND ST. CATHERINE.

Called from the group *The Five Saints*. Very much the same arrangement as the St. Cecilia at Bologna.

SAN SEVERO

THE TRINITY (1505)

This was undoubtedly Raphael's first attempt at fresco-painting, but was left unfinished when he went to Florence. The six saints were added by Perugino after Raphael's death.

MILAN

BRERA GALLERY

THE BETROTHAL OF THE VIRGIN (*La Sposalizio*) (1504)

Painted for the church of San Francesco at Città del Castello, and remained there until the French General Lecchi stole it in 1798. He sold it to a citizen in Milan for a mere trifle, who disposed of it in 1804 to the authorities of the city for £2200. It is remarkable for the absolutely natural grouping of the figures.

1 ft. 6 in. × 3 ft. 9 in.

NAPLES

ROYAL MUSEUM

MADONNA DEL DIVINO AMORE (1518)

Painted for Domenico Carpi. It passed into the possession of the Farnese family, who transferred it to the Royal Collection. Some judges attribute it to Giulio Romano, and it is very much like his work. Called also *The Madonna of the Long Leg*, from the extreme length of one of the legs of the Virgin.

1 ft. 11 in. × 1 ft. 7 in.

PORTRAIT OF LEO X.

A replica of the Pitti picture.

BERGAMO

LOCHIS GALLERY

(?) ST. SEBASTIANO (1503)

"Attributed" to Raphael. Belonged for a time to the late Professor Longhi of Milan.

1 ft. 5 in. × 1 ft.

BRESCIA

TOSI GALLERY

PAX VOBISCUM (1505)

Was for many years in the possession of the family of Mosca at Pesaro.

12 in. × 9 in.

CITTÀ DEL CASTELLO

PICTURE GALLERY

THE TRINITY (1503)

A processional banner.

AUSTRIA—HUNGARY

VIENNA

THE BELVEDERE GALLERY

MADONNA IN THE MEADOW, OR "IN GREEN" (1506)

Painted for Taddeo Taddei, and sold by one of his descendants to the Archduke Ferdinand Charles of Austria, whence it passed into the Imperial Gallery in 1773. Till 1663 it was at Innsbruck, thence it went to Schloss Ambras in Tyrol. Raphael took great pains with this Madonna; she approaches his Florentine manner, and is the least ideal of all his earlier works.

3 ft. 8 in. × 2 ft. 10 in.

RAPHAEL SANTI

PESTH

ESTERHAZY GALLERY

MADONNA ESTERHAZY (1510-1513)

Given by Pope Clement XI. to Elizabeth of Austria, who gave it to Kaunitz, and so it passed into the possession of the Esterhazy family. On the back of the panel is the following inscription in German: "This picture is of a Virgin by Raphael, which, with its box garnished with precious stones, was given to me as a present by Pope Albany Clement XI. (1700-1728). "Eliz. K."

10 in. × 8 in.

FRANCE

PARIS

LOUVRE

THE ARCHANGEL MICHAEL (1504)

Called the *Small St. Michael*. It was painted for Duke Guidobaldo of Urbino. Cardinal Mazarin acquired it in 1656, and gave it to Louis XIV. The archangel bears a sword in contradistinction to his lance in the *Great St. Michael*.

1 ft. × 10 in.

SAINT GEORGE (1504)

The same history as the foregoing.

1 ft. × 10 in.

APOLLO AND MARSYAS (1506)

"Attributed" to Raphael. It belonged to the Barnard Collection, which was dispersed in 1770, and then to Mr. Morris Moore, of Rome.

1 ft. 3 in. × 11 in.

MADONNA LA BELLE JARDINIÈRE (1507)

It passed through the hands of Rodolfo Ghirlandaio and of Filippo Segardi to those of Francis I. Quite the most beautiful of the Master's Umbrian manner. No one knows who the lovely gardener was. Perhaps a pretty flower-girl in the Mercato Nuovo at Florence, noted by Raphael in one of his early visits to the "City of Flowers." Some experts doubt the authenticity of this picture.

4 ft. × 2 ft. 7 in.

MADONNA AU DIADÈME (1512)

So called because St. Mary wears a golden crown. It was known to be in Paris, in the Vrillièr Collection, as early as

1620. In 1728 Prince Carignani bought it, from whom it passed into the possession of Louis XV. It is sometimes called *The Sleeping Jesus*, from the excellence of the artistic feat in painting an awakening child. It has suffered greatly.

2 ft. 3 in. × 1 ft. 5 in.

PORTRAIT OF A YOUNG MAN (1516?)

It belonged also to Louis XV. Possibly it is the panel of which Bembo wrote: "He (Raphael) has made a portrait of our young friend, Tebaldeo, so natural that it is more like him than himself!" A thoroughly typical Florentine youth—scholar, artist, athlete combined, and very good-looking.

2 ft. × 1 ft. 5 in.

PORTRAIT OF COUNT BALDASSARE CASTIGLIONE (1516)

The first likeness Raphael painted of his Urbino-Roman friend. The Count, when he went away from home, used to leave this portrait about so that his little boy might see it and exclaim, "My Father!" Castiglione took it to Spain, and, when he died, it was sent to the Gonzaga Gallery at Mantua, where Castiglione had been educated. Thence it travelled to the Van Usselen Collection, in Amsterdam, where it was copied—as a work of rare genius—by both Rembrandt and Rubens. After a brief visit to London, it settled down for a time in the Mazarin Collection, whence it took its last journey to the Louvre.

1 ft. 8 in. × 2 ft. 1 in.

THE ARCHANGEL MICHAEL (1518)

Called the *Great St. Michael*, to distinguish it from the small picture of 1504. It is "attributed" to Raphael, but, in all probability, it was painted by Giulio Romano after a drawing by the busy Master. Leo X. gave it to Francis I., who was Grand Master of the "Order of Chivalry," which was placed under the patronage of the Great Archangel.

8 ft. 9 in. × 5 ft. 3 in.

THE LARGE HOLY FAMILY (1518)

Partly painted by Giulio Romano, carrying out Raphael's idea and work. Leo X. gave it, also, to Francis I., from which it is often called *Madonna di Francesco I.* The two pictures were somewhat hurriedly finished, and despatched on mule-back to Fontainebleau.

6 ft. 5 in. × 4 ft. 3 in.

PORTRAIT OF JOANNA OF ARAGON (1518)

Painted for Cardinal Bibbiena, who gave it to Francis I. It is said that Raphael sent his favourite pupil, Giulio Romano, to Naples to take a sketch of the Princess, who never sat to the Master. As early as 1540 it was restored by Primaticcio.

4 ft. × 3 ft.

RAPHAEL SANTI

MADONNA "LA PETITE" (1520 ?)

Also called *Madonna au Berceau*. It was painted for Cardinal de Boisv. Some authorities say Raphael only made the study, and it was coloured by Giulio Romano.

1 ft. 3 in. × 11 in.

SAINT MARGARET (1519)

"Attributed" to Raphael. A replica at Vienna very much resembling this picture in technique, &c., was undoubtedly the work of Giulio Romano. This painting may have been finished by the same hand. It was certainly painted for Marguerite de Valois, sister of Francis I. It was restored quite early by Primaticcio in 1540.

6 ft. × 4 ft. 2 in.

SAINT JOHN IN THE DESERT (1520 ?)

A replica of the picture in the Uffizi. The scroll held by the youthful saint bears the inscription : DEI.

BARON ALPHONSE DE ROTHSCHILD'S COLLECTION

LE VIOLONISTE (1518)

Probably the last portrait painted by Raphael. Its Venetian colouring has led many to "attribute" it to Sebastiano del Piombo. On the other hand, none but Raphael's hand could produce such a simple, alert, and truthful likeness. It is also called *Il Suonatore*, and came from the Palazzo Sciarra-Colonna in Rome.

CHANTILLY

GALLERY OF PICTURES

MADONNA D'ORLÉANS (1506)

From the old Orleans Collection, hence its name. Its first known owner was Louis XIV. Mr. Hibbert bought it in 1798 for £500.

It changed hands many times until the Duc d'Aumale acquired it at the Delessert sale in 1869, for £6250; at his death he bequeathed it, with the Palace, to the French nation. Its preservation is perfect, it has escaped the ravages of time and restoration.

11 in. × 14 in.

GERMANY

BERLIN

NATIONAL MUSEUM

HOLY FAMILY, WITH ST. JEROME AND ST. FRANCIS (1503)

From the Borghese Collection. Purchased by the King of

RAPHAEL SANTI

Prussia in 1829. It bears the alternative designation of *The Three Saints*. The Madonna has no halo.

1 ft. 3 in. × 11 in.

“SOLLY” MADONNA, OR “MADONNA WITH THE FRUIT” (1500)

Acquired in 1821. Perhaps Raphael's *first* Madonna. The Child has no halo. This picture has suffered from the hands of “restorers”—so-called—as have so many in the German Galleries. The name was acquired in 1821 when it belonged to the Solly Collection.

1 ft. 9 in. × 1 ft. 3 in.

MADONNA DIOTALEVI (1504)

“Attributed” to Raphael, probably by Perugino. Purchased from Marquis Diotalevi in 1842, at Rimini, for £147. The halo is the old Umbrian form.

2 ft. × 1 ft. 8 in.

MADONNA DI TERRANUOVA (1504-5)

Bought from the Duke di Terranuova in 1854, hence its very modern name. The introduction of a *third* child is unusual and discordant. The Virgin shows the influence of Leonardo da Vinci.

Circular: 2 ft. 10 in. diam.

MADONNA COLONNA (1508?)

“Attributed” to Raphael. Neither Mother nor Child has the halo, but this may have been destroyed by “cleaners!” The arrangement of the two figures is perfect. Probably it was designed and begun by Raphael, and left unfinished until his pupil Domenico Alfani one day discovered it in the Master's studio, and attempted to complete it. Raphael, it seems, also put some work into it, but it was never really finished. It belonged first to the Salviati family in Florence, who sold it to the Colonnas. It was purchased by Chevalier Bunsen for the Prussian Government from the Colonnas.

2 ft. 6 in. × 1 ft. 10 in.

PREDELLE

Three small pictures, evidently parts of the “Predella” of a picture, of which all traces have been lost. The subjects are: *Christ seated on a Tomb*, *St. Lodovico*, and *St. Hercolano*. “Attribution” is somewhat doubtful.

Circular: 6 in. diam.

DRESDEN

ROYAL GALLERY

MADONNA DI SAN SISTO (1519)

The last Madonna painted entirely by Raphael's own hand. It was done at the request of Cardinal Antonio de' Monti, for

RAPHAEL SANTI

the Benedictines of San Sisto at Piacenza, hence its name. Augustus III. of Saxony bought it from the monks in 1753 for £9000. Napoleon packed it off to Paris in 1797, but it was restored at the Peace of 1816. It is the only considerable easel painting on canvas—all the rest are on panels. The Virgin is modelled from the beautiful Roman girl, "La Donna Velata."

9 ft. 3 in. × 7 ft.

MUNICH

OLD PINAKOTHEK

MADONNA DI CASA TEMPI (1506)

The pictorial annals of Raphael's time make no mention of it. In 1677 it was catalogued as being in the Casa Tempi, Florence. King Ludwig of Bavaria bought it in 1829 for 16,000 scudi. It is a very beautiful composition, much after Leonardo da Vinci.

2 ft. 4 in. × 1 ft. 7 in.

MADONNA CANIGIANI (1507)

Painted for Domenico Canigiani to celebrate the nuptials of Anna de' Medici, daughter of Cosimo III., and Johann Wilhelm Pfalz, Count of the Rhine. It was by the latter presented to the electors of Düsseldorf. The contrast between the youthful Virgin and the aged St. Elizabeth reminds one of Luca della Robbia's glazed terra-cotta group, *The Visitation*, at Pistoja. The dominance of St. Joseph is unusual.

4 ft. × 3 ft. 3 in.

MADONNA DELLA TENDA (1517)

"Attributed" to Raphael. The name is due to the *tenda*, or curtain, in the background. The arrangement is very much like that of the *Madonna della Sedia*. Probably it was painted by Domenico Alfani, though Perino del Vaga is also credited with it. The picture was taken to France, where Sir Thomas Baring purchased it for £4000. At the sale of the Baring Collection in 1814, it was bought by Crown Prince Ludwig of Bavaria for £5000. There are several replicas.

2 ft. 3 in. × 1 ft. 10 in.

PORTRAIT OF MESSER BINDO ALTOVITI (1512)

A young friend of the Master. Although only twenty-one, he was a great patron of artists, and encouraged especially—along with Raphael—Michael Angelo and Benvenuto Cellini. It hung in the Altoviti Palace till 1808, when the Crown Prince Ludwig of Bavaria bought it.

9 in. × 7 in.

RAPHAEL SANTI

PORTRAIT OF A YOUNG MAN (1504)

A member of the Riccio family of Urbino. Raphael drew and painted a number of good-looking young fellows in the Duke of Urbino's famous school,
1 ft. 9 in. × 1 ft. 4 in.

RUSSIA

ST. PETERSBURG

THE HERMITAGE GALLERY

MADONNA DELLA CASA D' ALBA (1508-10)

Painted by Raphael, unassisted, for Julius II., and presented by him to the Olivetan Monks of Nocera. It came into the possession of the famous Duca d' Alba in 1793. It was sold in 1836 to the Czar of Russia for £24,000. It is quite Florentine in manner. Originally on a panel, it was transferred to canvas after its sale to the Czar.

Circular : 3 ft. 1 in. diam.

MADONNA CONNESTABILI, OR STAFFA (1504)

Very much like Perugino's work. It was purchased in 1871 at Perugia by the Empress Marie Feodovna of Russia from the late Count Connestabili. Its history does not travel back beyond the late seventeenth century, when it belonged to the Duc d'Angoulême.

Circular (frame and picture) : 6 in. diam.

MADONNA WITH A BEARDLESS ST. JOSEPH (1506)

A very unconventional treatment of the spouse of Mary.
2 ft. 4 in. × 1 ft. 10 in.

ST. GEORGE AND THE DRAGON (1506)

Painted for Duke Guidobaldo of Urbino, who sent it by the hand of Count Castiglione to Henry VII. of England in acknowledgement of the "Order of the Garter" bestowed upon the Duke. It remained in possession of the Crown until the reign of Charles I. Nobody seems to know how it got to St. Petersburg. The composition was suggested by a small bas-relief by Donatello at Or San Michele.

1 ft. × 9 in.

RAPHAEL SANTI

SPAIN

MADRID

PRADO MUSEUM

CHRIST BEARING HIS CROSS (1516)

Painted for the monastery of Santa Maria dello Spasimo at Palermo, hence called *Lo Spasimo di Sicilia*. The head of the Christ is that of Martin Schoen of Colmar, a well-known engraver-painter. The Virgin is Donna Atalanta Baglioni of Perugia. On its way to Sicily it was shipwrecked in the Gulf of Genoa, and for a time found a home in the "City of Palaces." Philip IV. purchased it secretly from the monks of Palermo in 1650, after it had been surrendered by Genoa. A woodcut of Dürer's *Great Passion* probably suggested the arrangement and pose. It was taken to Paris in 1813 and transferred to canvas, but it was restored in 1822.

10 ft. 7 in. × 7 ft. 8 in.

THE VISITATION (1518)

Commenced by Raphael and finished by Giulio Romano for Giovanni B. Branconio, who gave it to the church of San Salvestro at Aquila. Philip II. bought it, and deposited it in the Escorial in 1655.

6 ft. 7 in. × 4 ft. 9 in.

MADONNA DEL LEGARDO (1513-1517?)

"Attributed" to Raphael, but "Raphael Pinx." may be read upon the cradle. The lizard gives the designation.

4 ft. 9 in. × 3 ft. 7 in.

MADONNA DELLA PERLA (1518)

"Attributed" to the Master, but probably by Giulio Romano after a study by Raphael. It was painted for Conte Ludovico Canossa of Verona, an old Urbino friend. It belonged for a time to Charles I. of England, and was hung in the old Palace of Whitehall. Philip IV., who bought the unhappy king's pictures, gave it its name, "*The Pearl*," because he considered it the most beautiful painting in Spain. It was taken to Paris by King Joseph Buonaparte in 1813, but restored to the Escorial in 1822.

4 ft. 9 in. × 3 ft. 9 in.

MADONNA DEL CORDERO, OR "HOLY FAMILY" (1507)

The "Child" is astride a sheep—an unusual pose. The combination of three primary colours—dark blue and bright crimson in Mary's robe, and warm yellow in Joseph's cloak—

is very effective. It has no contemporaneous history, but was discovered by mere chance in the Gallery of the Escorial, but without any trace of how it got there. It bears the signature, "Raphael, Urbino, MDVII."

11 in. × 8 in.

MADONNA DEL PESCE (1514)

Painted at the request of Cardinal Riario for the Church of San Domenico at Naples. The General of the Order permitted its removal by the Spanish Viceroy in 1638. It reached Madrid in 1644, and the following year became the property of Philip IV. It was carried off to Paris in 1813, and then transferred to canvas. Its return to Madrid was in 1822. The presence of the Angel and Tobit with a fish—hence the name of the picture—explains its story. The Neapolitans suffered so much from ophthalmia that a chapel was built where the afflicted might pray for recovery, and over the altar this picture was placed. This splendid composition holds its own although surrounded by grand examples of Velazquez and Murillo.

6 ft. 7 in. × 5 ft. 2 in.

MADONNA DELLA ROSA (1519)

A doubtful "attribution." Giulio Romano very likely painted it after a drawing by Raphael. The name was accidental—some object had been indistinctly pencilled on the parapet, and a rose was introduced tentatively, and then retained.

3 ft. 4 in. × 2 ft. 9 in.

PORTRAIT OF CARDINAL BIBBIENA (1515)

Painted when this bosom friend of Raphael was in the prime of life. He was known by his associates at Urbino by the name of "bel Bernardo." He was the author of "*La Calandra*," and was the most influential prelate at the Papal Court. This portrait was left by the Cardinal on his death to Count Castiglione, who took it to Spain.

Collections of Raphael's Drawings, Studies, Sketches, Roughings-out, and faintly indicated outlines and details of all kinds are found all over Europe. The Public Galleries of London, Paris, Rome, Florence, Venice, Vienna, are especially rich in examples, and so are the collections in Oxford, Windsor, and Chatsworth.



ILLUSTRATIONS



Photo, Mansell

VISION OF A KNIGHT

NATIONAL GALLERY, LONDON



Photo, Mansell

MADONNA DEGLI ANSIDEI

NATIONAL GALLERY, LONDON



Photo. Hanfstaengl

SAINT CATHERINE OF ALEXANDRIA

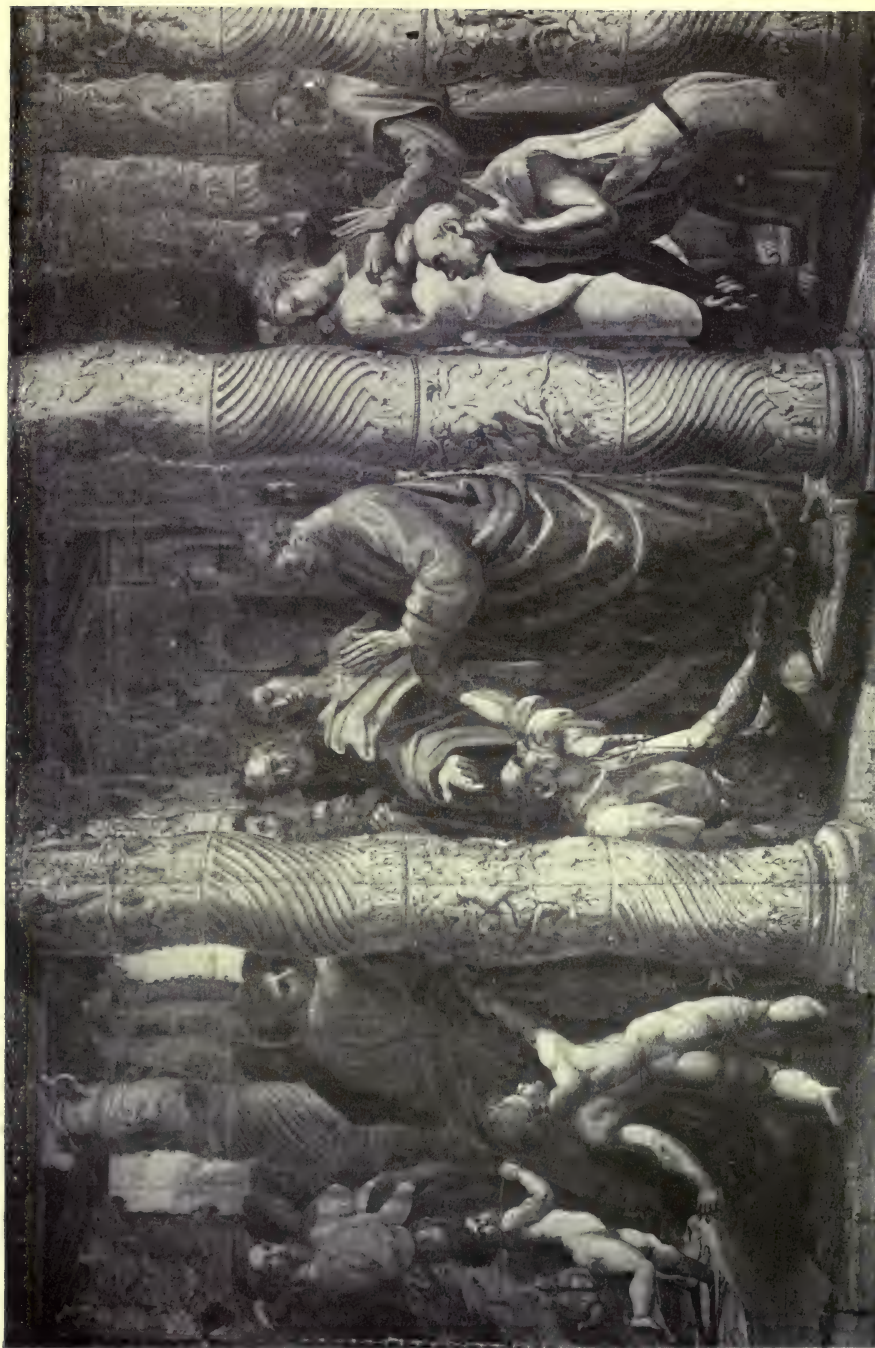
NATIONAL GALLERY, LONDON



Pieter, Valentin

THE MIRACULOUS DRAUGHT OF FISHES

SOUTH KENSINGTON MUSEUM



Photo, Valentine

SAINT PETER AND SAINT JOHN IN THE TEMPLE

SOUTH KENSINGTON MUSEUM



Photo, Alinari
THE VATICAN, ROME

CAMERA DELLA SEGNATURA



Photo, Anderson

POETRY

CAMERA DELLA SEGNATURA



Photo, Alinari

THEOLOGY

CAMERA DELLA SEGNATURA



Photo, Anderson

ADAM AND EVE

CAMERA DELLA SEGNATURA



PARNASSUS

CAMERA DELLA SEGNAURA
Photo, Uffizi



Photo, Anderson
CAMERA DELLA SEGNAURA

SCHOOL OF ATHENS

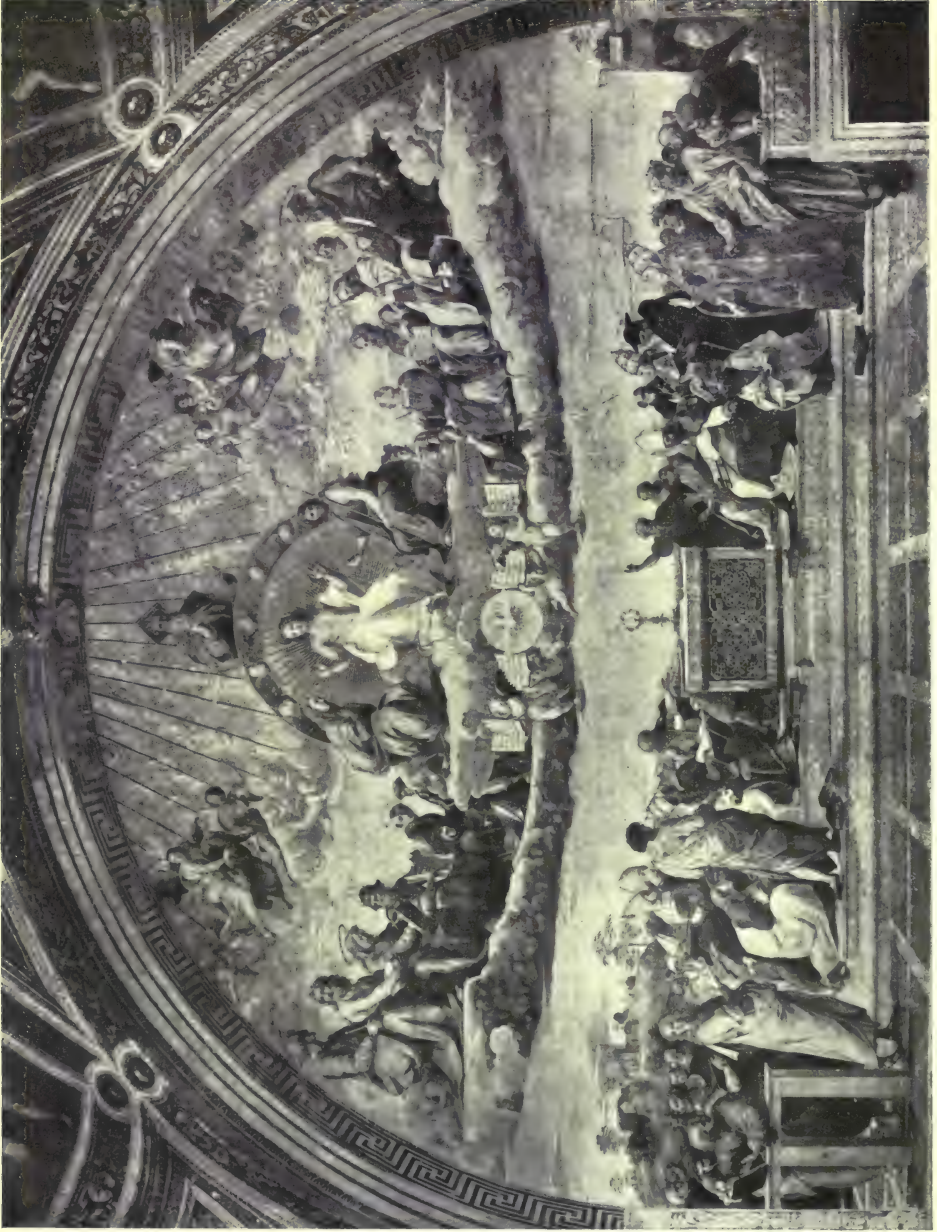


Photo. Alinari

CAMERA DELLA SEGNAURA

DISPUTA

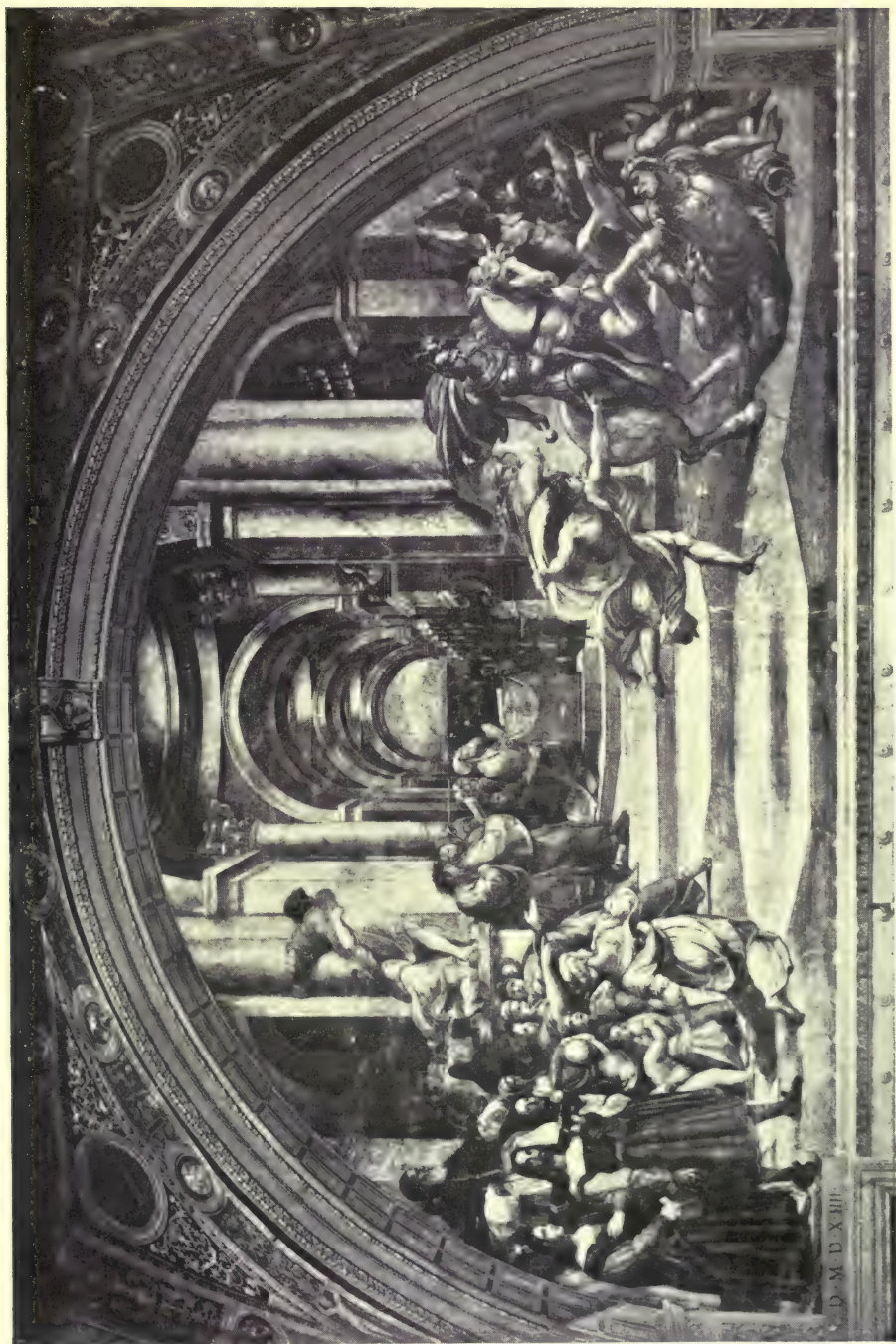


Photo. Alinari

CAMERA D'ELIODORO, VATICAN

HELIODORUS DRIVEN OUT OF THE TEMPLE



ATTILA REPULSED BY SAINT LEO

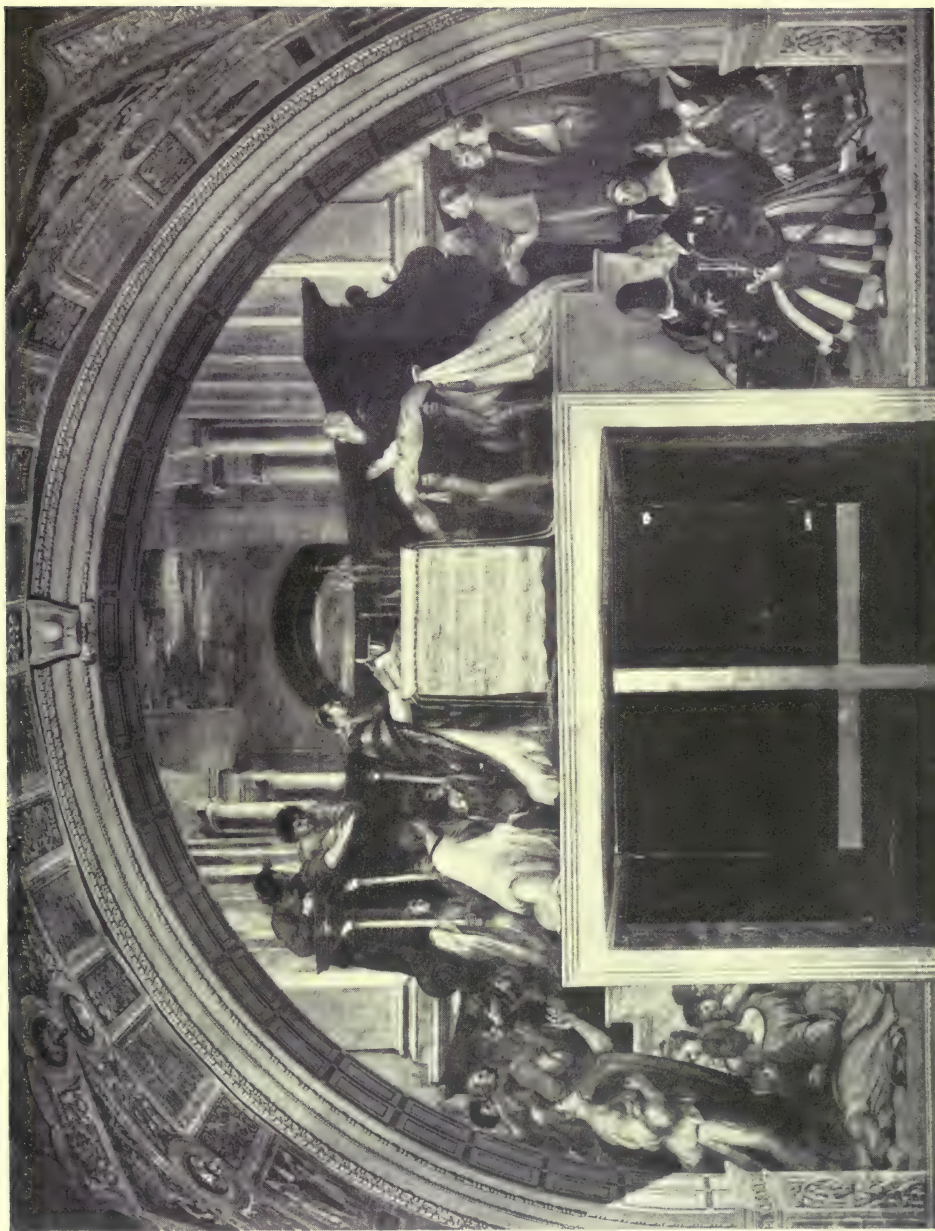
Photo, Braun
CAMERA D'ELIODORO, VATICAN



Photo. Altieri

CAMERA D'ELIODORO

SAINT PETER DELIVERED OUT OF PRISON



Photo, Anderson

CAMERA D'ELIODORO

THE MASS OF BOLSENA



Photo. Linart
CAMERA DELL' INCENDIO, VATICAN

THE OATH OF SAINT LEO





Photo, Alinari

CAMERA DELL' INCENDIO

THE FIRE IN THE BORGO



ARABESQUES IN THE LOGGIE

Photo, Alinari
VATICAN



Photo. Anderson

THE TRANSFIGURATION

PICTURE GALLERY, VATICAN



MADONNA DI FOLIGNO

Photo, Anderson
PICTURE GALLERY, VATICAN



Photo, Alinari

CORONATION OF THE VIRGIN

PICTURE GALLERY, VATICAN



THE ENTOMBMENT

Photo, Anderson
BORGHESE GALLERY, VATICAN





Photo. Indescom
BORGHESE GALLERY, VATICAN

THE ANNUNCIATION





Photo Anderson
BORGHESI GALLERY, VATICAN

THE ADORATION



Photo, Anderson

BORGHESE GALLERY, VATICAN

THE PRESENTATION



FAITH, HOPE AND CHARITY

BORGHESE GALLERY, VATICAN

Photo, Anderson



THE THREE GRACES

VILLA FARNESINA, ROME



PSYCHE CONDUCTED BY MERCURY TO OLYMPIA VILLA FARNESINA, ROME



VENUS POINTING OUT PSYCHE TO MERCURY

VILLA FARNESINA, ROME



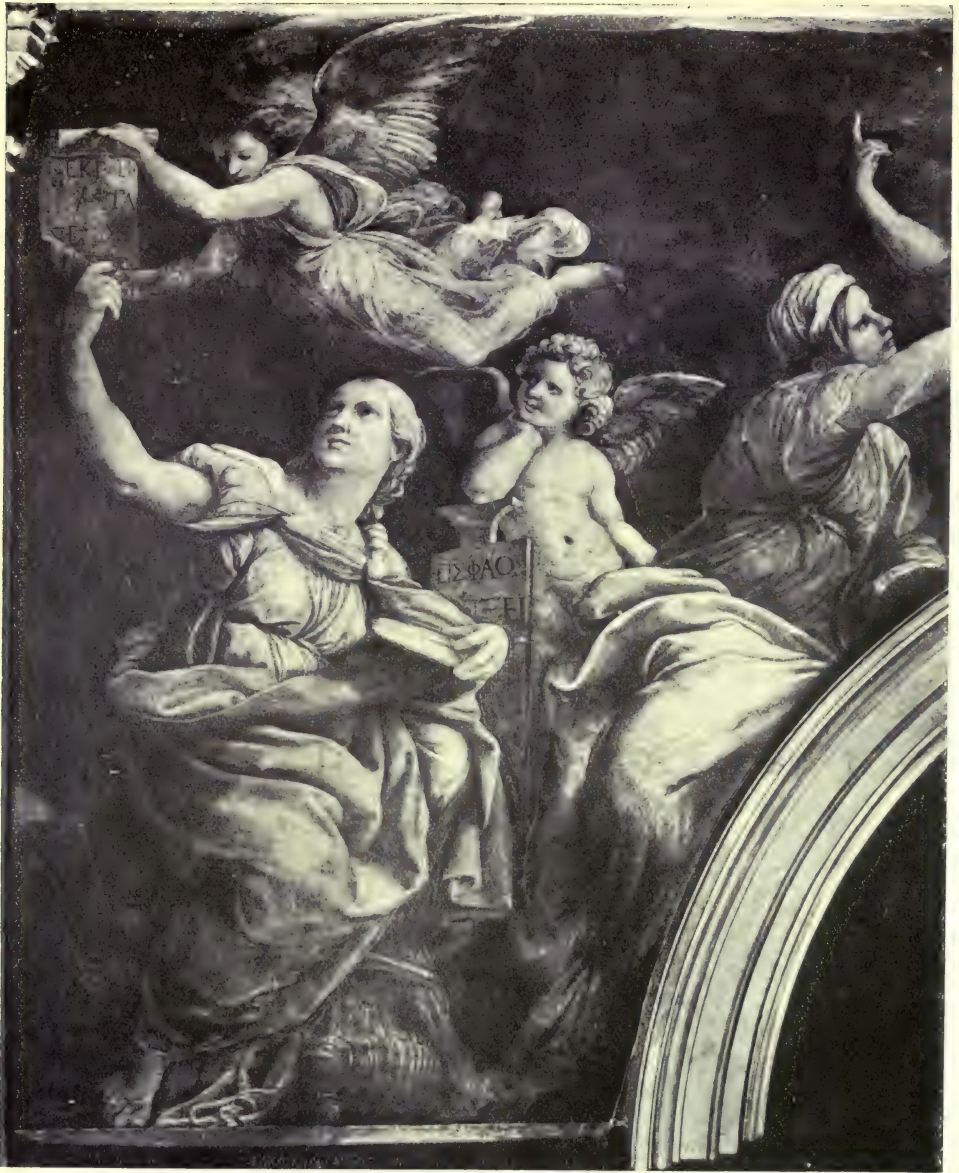
VENUS, JUNO AND CERES

VILLA FARNESINA, ROME



Photo, Anderson
SANTA MARIA DELLA PACE, ROME

THE FOUR SIBYLLS



THE SIBYLLS (DETAIL)

Photo, Anderson
 SANTA MARIA DELLA PACE, ROME



MADONNA DEL GRAN' DUCA

Photo, Anderson
PITTI GALLERY, FLORENCE



PORTRAIT OF AGNOLO DONI

Photo, Alinari
PITTI GALLERY, FLORENCE





MADONNA DEL BALDACCHINO

Photo, Alinari
PITTI GALLERY, FLORENCE



Photo, Anderson

VISION OF EZEKIEL

PITTI GALLERY, FLORENCE



MADONNA DELL' IMPANNATA

Photo, Anderson
PITTI GALLERY, FLORENCE





MADONNA DELLA SEDIA

Photo, Anderson
PITTI GALLERY, FLORENCE



LA DONNA VELATA

Photo, Anderson
PITTI GALLERY, FLORENCE





Photo, Anderson

PORTRAIT OF POPE LEO X.
WITH TWO CARDINALS

PITTI GALLERY, FLORENCE



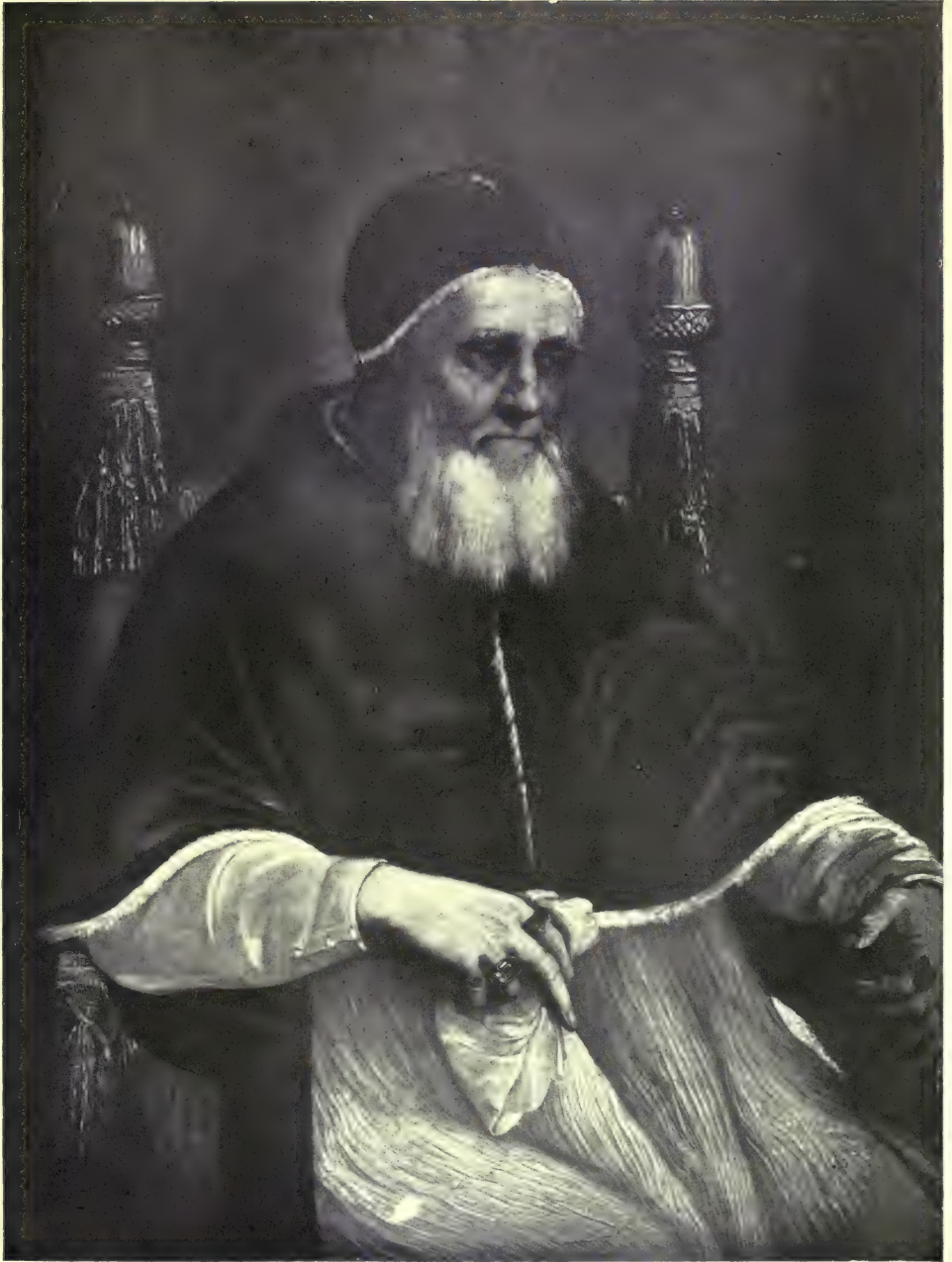
SAINT JOHN THE BAPTIST

Photo, Anderson
UFFIZI GALLERY, FLORENCE



PORTRAIT OF THE ARTIST

Photo, Anderson
UFFIZI GALLERY, FLORENCE



Photo, Braun

PORTRAIT OF POPE JULIUS, II.

UFFIZI GALLERY, FLORENCE



Photo, Braun

SAINT CECILIA

FINACOTECA, BOLOGNA



THE TRINITY

Photo, Albini
SAN SEVERO, PERUGIA



MADONNA DEL DIVINO AMORE

Photo, Anderson
ROYAL MUSEUM, NAPLES



SAINT SEBASTIAN

Photo, Alinari
LOCHIS GALLERY, BERGAMO



[MADONNA LA BELLE JARDINIÈRE

Photo, Braun
LOUVRE, PARIS



MADONNA AU DIADÈME

Photo, Braun
LOUVRE, PARIS



PORTRAIT OF A YOUNG MAN

Photo, Braun
LOUVRE, PARIS



THE ARCHANGEL MICHAEL

Photo, Braun
LOUVRE, PARIS., I



THE HOLY FAMILY OF FRANCIS I.

Photo. Braun
LOUVRE, PARIS



PORTRAIT OF JOANNA OF ARAGON

Photo, Braun
LOUVRE, PARIS



HOLY FAMILY WITH SAINT
JEROME AND ST. FRANCIS

Photo, Hanfstaengl
NATIONAL MUSEUM, BERLIN



MADONNA DI SAN SISTO

Photo, Bruckmanns
ROYAL GALLERY, DRESDEN



MADONNA DELLA CASA D'ALBA

Photo, Hanfstaengl
THE HERMITAGE, ST. PETERSBURG



ST. GEORGE AND THE DRAGON

Photo, Hanfstaengl
THE HERMITAGE, ST. PETERSBURG



CHRIST BEARING HIS CROSS

Photo, Braun
PRADO, MADRID



THE VISITATION

Photo, Braun
PRADO, MADRID



MADONNA DEL LEGARDO

Photo, Braun
PRADO, MADRID



MADONNA DELLA PERLA

Photo, Braun
PRADO, MADRID



PORTRAIT OF CARDINAL BIBBIENI

Photo, Levy
PRADO, MADRID



MADONNA DEL PESCE

Photo, Braun
PRADO, MADRID





